A STUDY OF INDIGENOUS HYMNS IN THE EVANGELICAL CHURCH IN THE PHILIPPINES: IMPLICATIONS FOR CHRISTIAN EDUCATION

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VITA

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PREFACE

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CHAPTER I

INTRODUCTION

A. Background and Purposes

Hymns sung in the Evangelical Church[1] in the Philippines today require immediate attention. The position they have occupied in the lives of Evangelical Filipinos, heretofore unchallenged, is now under scrutiny by a majority of the leaders of the Church. There is presently an atmosphere of uneasiness, an eagerness for change, a groping for untried pathways, and a stirring of new life waiting to be born.

Questions similar to those concerning the hymns of the Church must also be faced in other aspects of Church life. Like other Asians, the Evangelical Filipinos are now beginning to be keenly aware of the elements in their Church life which have been imposed upon them by the West: "their architecture, music, theology and ecclesiastical polity."[2] There is some feeling that the time has come when the reminders of colonial subserviency should go, and Filipino elements take their place. Some Evangelical Filipinos feel that for the Church to be truly

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1. See pp. 10-11.

2. Rajah B. Manikam, ed., Christianity and the Asian Revolution, 1954, p. 270. For related ideas concerning the movement for nationalizing Church life, see The Editorial, The South India Churchman, September, 1959, pp. 1-4; An Asian Symposium, "Christ the Light of the World and our Unity, Witness and Service," Southeast Asia Journal of Theology, vol. 1, no. 2, October, 1959, p. 52.

Filipino, all aspects of Church life must be rooted in the cultural heritage of the people. These individuals therefore claim that the hymns, both words and music, should be the expression of the people. The songs presently used in the Church are Western, and since they are not the work of the Filipinos, hymns of their own must be created.

On the other hand, in spite of the increasing desire for indigenous hymns,[3] there are some voices raised against such a move in certain quarters of the Church.[4] Although this opinion is fast diminishing in strength, the questions it raises are valid and should be answered. Western hymns have been used in the Church through the years since Evangelical Christianity reached the shores of the Philippines. People have sung them and have become attached to them. Why should not the Church continue to use these hymns? If they were able to meet religious needs in the past, can they not continue to fulfill the same task now and in the days ahead? If more hymns are needed, why not simply translate

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3. Many requests for indigenous hymns have been made by individuals and groups. We shall mention four that have to do with the collection of hymns. One such request for a "Common Hymnal" to include Filipino hymns came from the chairman of the editorial committee of what was then the Philippine Federation of Christian Churches, now the National Council of Churches (see p. 10, n. 17). See the letters of Cipriano Navarro to this writer, dated October 21 and November 23, 1956. Other letters to this writer from Lois Bello, July 12, 1961, requested that native hymns be included in a hymnal; Louise L. Palm, October 27, 1962, asked for a collection of hymns to be used in Thailand during the Asian Women's Conference; and Jacob S. Quiambao, February 25, 1963, requested for D. T. Niles, editor of the E. A. C. C. Hymnal, 1963.

4. This objection is expressed in an article by Isidoro Panlasigui, "Indigenous Worship," Philippine Christian Advance, vol. XII, no. 11, November, 1960, p. 42.

additional Western hymns already available? Moreover, is there really an indigenous music in the Philippines? Is it possible to create native hymns? If so, are Evangelical Filipinos capable of producing them at this point in the life of the Church? Is it really advisable to sing hymns with native tunes in the Church? Or is the desire for indigenous hymns merely a passing fancy generated by an irrational nationalism?

The issues raised by these questions are far-reaching and profound. Problems are implied concerning the merit of the present songs of the Church in the light of the changing conditions and growth in various areas of Church life. The urgency of these problems is evident when one considers the value of hymns in the educational ministry. It is the concern of Christian education that desirable changes take place in the lives of the individuals within the Church, and that these changes are in the direction of Christian maturity. Doubts have been raised concerning the effectiveness of the hymns used as vehicles in the educational ministry of the Church. Thus, there is a clamor for hymns that can satisfy the current need for better Christian education. Could native hymns be more dynamic than "foreign" hymns for the teaching-learning process in the Philippine setting? Would indigenous hymns be potentially better tools of communication than the songs found in the hymnbook today? In addition, is it not also possible that native hymns might stimulate the development of the Evangelical Filipinos in the direction of a mature Christian personality at points where Western hyms fail?

The author of this study believes these questions can be answered in the affirmative. However, the situation which has stimulated these questions is made all the more critical by the absence of a concerted effort on the part of the Church to create an adequate hymnal, one with hymns that express the religious sentiments of Evangelical Filipinos, in their own language and music.[5] But how? While the Church is increasingly aware of the growing desire for the people's own lyrical and tonal representation of their devotion to God, no vigorous sign has appeared indicating a corresponding eagerness on the part of the people themselves to meet this challenge. This seeming lack of concern is partly due to the fact that there has been no real precedent in the Philippines for the creation of indigenous hymns.[6] Even enthusiastic individuals who want to do something about meeting the need find it difficult to venture into this area of Church life which has been left untouched through the years. Although there is a musical tradition that is definitely of the people, little information concerning the nature

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5. Since 1956, when the editorial committee for a "Common Hymnal" was looking for native hymns as noted above, nothing more has been heard about the project of providing a new hymnal for the Church.

6. Some indigenous hymns were produced before, but no literature about them is available. In addition, the work has not provoked real attention to the need. Today, a few individuals are attempting to produce native hymns, but their creation is only a small beginning. Refer to Elena G. Maquiso, "Filipino Hymnody," The Silliman Christian Leader, vol. V, no. 2, March, 1963, p. 43.

of this heritage has been generally available.[7] Hence, even those who desire to exploit this heritage are ignorant of it.

In the light of these questions, the controlling purpose or tentative hypothesis of this study can be stated thus: Indigenous hymns can make for a vital and effective ministry of Christian education more than Western hymns. Within this context, we intend to pursue the following objectives: (1) To explore the sources of the desire for indigenous hymns. (2) To examine the nature of the hymns presently used in the Church. (3) To inquire into the characteristics of indigenous music. (4) To discover ways of appropriating this musical heritage for Church use.

With these objectives in mind, let us then indicate the scope of our study and the procedure to be followed in our search for answers. In discussing the breadth of this study, we shall define the limits within which we intend to pursue our investigation. Provision is also made for a definition of terms so that a common ground of understanding may be established.

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7. Before A. Beaunoni Espina's composite work appeared (see pp. 13-14), notes and articles of musicologists and anthropologists had given us some information about native music.

B. Scope of the Study

1. Delimitation

A discussion of the nature of the hymns presently in use will be based upon the hymnal published by the Philippine Federation of Christian Churches.[8] We will assume that the problems found in this collection are characteristic of hymnody in use throughout the country. Furtheremore, we shall limit this study to an analysis of the Cebuana or Cebuano edition only, Ang Himnario Evangelico, 1962, Cebuano being the language of the writer. The four other language publications[9] contain almost the same materials as the Cebuana edition. We will not include a second Cebuano hymnbook[10] which has been prepared for children. Hereafter, the phrase "Cebuano hymnal" will be used in reference to Ang Himnario Evangelico.

In considering indigenous music itself, our attention will be drawn to the vocal music of two general traditions. These are the songs of Filipinos who come from tribal background,[11] and the folk

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8. For a description of this body of Churches, see pp. 10-11, n. 17.

9. Ang Bag-ong Himnario, Tagalog, 1956; Kalantahon nga Evangelico, Ilonggo, [1957?]; Ti Himnario Evangelico, Ilocano, 1955; and Magna Buhay na Awit, Bicol, 1954.

10. Elena G. Maquiso and Divina del Carmen Tapaya, eds., Daygon ang Dios, 1958.

11. Before the Filipinos became either Muslims or Christians, they were followers of the traditional religions. See Herbert

songs of the Christians, irrespective of Church affiliations. The importance of understanding the music of the various tribes cannot be minimized because this tradition constitutes the oldest musical heritage of the Philippines today, and in many cases is the background for the folk and popular music in particular localities. Furthermore, since the Evangelical Church is directly concerned with these people because of its work among them, an understanding of their music is important. On the other hand, a knowledge of the musical heritage of Filipino Christians will provide information concerning a background that is common to all Christian groups in the Philippines.

2. Definitions

a. Indigenous. The term "indigenous" has the same meaning as the word "native." These two words, therefore, are used interchangeably.

We must point out that, like the Filipinos themselves, native music today is not "pure." We can assume that, like any other people, the original Filipinos had developed a music of their own. But it did not remain in its original form very long because different peoples from outside, in different periods of history, settled in the country and

Krieger, Peoples of the Philippines, 1942, pp. 1-34; A. L. Kroeber, Peoples of the Philippines, 1919, pp. 17-65, 175-197; Frank Charles Laubach, The People of the Philippines, c1925, pp. 23-49; John Leddy Phelan, The Hispanization of the Philippines, 1959, pp. 15-27, 72-84.

influenced the music that was there.[12] We can assume further, that there has been an interplay of musical influences from tribe to tribe in the country as people moved from one island to another.

Therefore, concurrent with the mixture of races, both Eastern and Western, with the Filipinos themselves, was also a blending of many musical forms. Non-Filipino elements have been assimilated into the original stream. But this accommodation came as a natural process and resulted in a music which has been deeply rooted in the lives of the people. This continuous process of change over a long period of time, may indicate that what we refer to as traditional music no longer bears the marks of the original. When we talk of basic Filipino music, we know that it is actually a product of the action and interaction between native and foreign elements, a composite of indigenous and non-Filipino musical forms. These have gradually become so much a part of the nature of the people that we refer to the resulting mixture as inherent. However, the music which now exists, and which we call Filipino, is an expression of their inner world and has thought and tonal patterns that are distinctively their own.

Our concern is to understand the present music now sung by the Filipinos in their own tongues. Whatever its history, or the influences

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12. For more discussion about the different peoples who settled in the Philippines, see Krieger, whole book; Kroeber, pp. 17-65; Laubach, pp. 23-201; Francisco Colin, "Native Races and Their Customs," tr. from The Philippine Islands, 1493-1898, eds. and annots. Emma Helen Blair and James Robertson, vol. XL, 1906, pp. 37-98.

of the musical tributaries that have flowed into the main stream of its development, we will look at this music as it now stands, and judge it in the light of its ability to enrich Christian worship, and consider its capacity to foster Christian growth and development.

b. Hymn. For our purpose, the term "hymn" refers to the longer, more recent creation, usually by a known composer. This is the main focus of our attention.

c. Tribal music. This name is given to the musical heritage of those who still adhere to the traditional native religions, or those who come from their ranks and have now become Christians. People of this background belong to what are called "minority groups" of which there are many.[13] However, the music available for our examination comes from thirteen such groups.[14]

d. Christian music. For lack of suitable words, the phrase "Christian music" is applied to the heritage of all Christians, irrespective of Church membership.[15] Various ethnic groups belong to different

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13. For further information about these minority groups, see F. Landa Jocano, "Our Changing Minorities," Progress 1959, pp. 99-105.

14. See p. 65. Also refer to Appendix I for a map showing where these groups live.

15. The main Christian groups are the Roman Catholic, Philippine Independent, and the Evangelical. The Philippine Independent Church or Iglesia Filipina Independiente is an indigenous Filipino Catholic Church having no relationship with Rome. It is an offshoot of the revolt against the Spanish political and ecclesiastical control. For two ways of looking at the genesis of this Church, read Lewis Bliss Whittemore, Struggle for Freedom, 1961, written by an Episcopalian; and Pedro S. De Archutigui and Miguel A. Bernad, Religious Revolution in

branches of the Christian Church. Some of these are the Tagalog, Ilocano, and Bicolano of Luzon; and the Visayan[16] Ilonggo, Cebuano, and Samareño of the Visayas and Mindanao.

e. Evangelical Church. The Evangelical Church in the Philippines is represented by the denominations of the Reformed tradition: Iglesia Evangelical Metodista en las Islas Filipinas (Iemelif), Iglesia Evangelical Unida de Cristo, Convention of Philippine Baptist Churches, the Methodist Church, and the United Church of Christ in the Philippines.[17] The United Church of Christ is a union of the former Presbyterian, Congregational, Evangelical United Brethren, Philippine Methodist, the Church of Christ (Disciples), and several autonomous local churches of

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the Philippines, vol. I, 1960, written by Roman Catholics. A Pseudo-Christian group, Iglesia ni Kristo, claims to have a membership much bigger than the Evangelical Church. Refer to Felix M. Caliwag, "New Iglesia ni Kristo Leader Defines Church's Status," The Sunday Times Magazine, April 28, 1963, pp. 22-23; and Albert J. Sanders, A Protestant View of the Iglesia ni Cristo, 1962.

16. Visayan or Bisayan is an inclusive term for all language groups in the Visayas and Northern Mindanao, two main ones of which are the Cebuano and Ilonggo. The Cebuano-speaking people who comprise a number of groups also call their language Bisaya or Binisaya. Refer to Joseph I. Stoffel, "The Nature of the Visayan Verb," Philippine Studies, vol. III, January-October, 1959, p. 285.

17. These denominations constituted what was then called the Philippine Federation of Christian Churches. As of November 7-9, 1963, the Federation ceased to exist, and in its place the National Council of Churches came into being. In addition to the former constituency of the Federation, two other bodies have been added: Philippine Episcopal Church and the Iglesia Filipina Independiente. See "National Council of Churches Formed," United Church Letter, vol. X, no. 12, December, 1963, p. 1.

the Iglesia Evangelical Metodistas en las Islas Filipinas (Iemelif), and the Iglesia Evangelical Unida de Cristo.[18]

When we refer to the local church, we will use the small "c" for the initial letter of the term "church;" otherwise the capital letter "C," to indicate a denominational or world-wide institution or fellowship, will be employed.

f. Christian education. The definition of Christian education has been derived from definitions given by Lawrence C. Little[19] and Lewis J. Sherrill[20] and modified for our purposes. The ideas expressed in it form the basis for our understanding of the nature of Christian education and serve as the point of departure.

> Christian education is the process through which the Church seeks to enable persons to understand, accept, and exemplify the Christian faith and way of life. It is the effort to enable them to comprehend the full meaning and latent possibilities of human nature as revealed in Jesus Christ and in the light of modern knowledge. It is the attempt to participate in and guide the changes which take place in persons in their relationship with God, with the Church, with the physical world, with other persons, and with oneself that will lead toward the actualization of their highest potentialities.

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18. "Reunion of Disciples in the United Church," Philippine Christian Advance, vol. XIV, no. 3, March, 1962, p. 21. For a history of the formation of the United Church, see Enrique C. Sobrepeña, That They May Be One, [1955?].

19. Lawrence C. Little, Foundations for a Philosophy of Christian Education, ©1962, p. 193.

20. Lewis Joseph Sherrill, The Struggle of the Soul, 1957, p. 82; also Randolph Crump Miller, Education for Christian Living, rev. ed., 1958, pp. 53-54.

Thus the teaching ministry of the Church seeks to provide a situation through which the desirable changes as stated above may take place in the lives of individuals. We believe that the Christian fellowship, the Church, as an instrument of God, seeks to guide the process of growth as it enables Christian education to take place. Hence, we shall look at indigenous hymns as significant communication tools in the teaching-learning process.

C. Approach to the Study

1. Relationship to Other Studies

As far as we are able to ascertain, no study of the subject presently undertaken has been attempted. Notes, papers, and three major works related to this endeavor have been written, but not one deals with the specific area covered by this enterprise. Notes by Jose Maceda, Harold C. Conklin, Francisco Santiago, Hilarion Rubio, and other musicologists;[21] research papers,[22] such as those by Eudocia L. Catubig and Lourdes A. Custodio; and a study by A. Beaunoni Espina, 1950[23] only describe the characteristics of Filipino folk music.

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21. For the titles of the notes and articles written by these persons, see the bibliography.

22. Titles of their papers are found in the bibliography.

23. An unpublished master's thesis done at Union Theological Seminary, New York.

A study conducted by Esther I. Samonte more than a decade ago, "A Survey of Philippine Folk Music - Its Nature, Tendency and Possibilities for Adaptation to Christian Worship," 1949,[24] furnishes clues to some aspects of our search. As the title of her paper suggests, the writer presents some features of native music, certain possibilities for their employment in the Church, but without specifying whether or not the use is for hymn tunes. This work attempts to show that indigenous music has potentialities as a vehicle for praising God. Such awareness was especially significant in the period immediately following the last World War when Filipinos apparently possessed neither the sensitivity nor the foresight expressed by Samonte concerning the use of native music in the Church.

A more intensive study was written by A. Beaunoni Espina, "Music in the Philippines, and the Development of Sacred Music There," 1961.[25] The first part of his paper deals much more widely with the "primitive music" of each of thirteen tribal groups.[26] The second part, the development of sacred music in the Philippines, is devoted to what the Spanish and American missionaries had given to the people. But it contains no use of the music they found. Espina describes the growth of Catholic

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24. An unpublished master's thesis done at Union Theological Seminary, New York.

25. An unpublished doctoral dissertation done at Union Theological Seminary, New York.

26. He also includes the music of the Muslims and of the coastal Filipinos.

Church music, a subject discussed also by Florida G. Hedriana and by Violeta L. Villaluz in their research papers.[27] He also describes the growth of Protestant Church music which Estelita T. Domingo partly discusses in her research paper on choral music.[28] Very little mention is made of native hymns in Espina's work. He merely points out their challenge and cites two instances where native tunes have been used in Church.[29] Nevertheless, his findings on the nature of native music are useful for our study.

Articles especially devoted to "Developing Hymnology in New Churches" in an issue of Practical Anthropology[30] are more relevant to our question. Although no reference has been made to any work being conducted in the Philippines, the articles describe the experiments being carried out elsewhere. Some of the issues raised in this study have been considered and partly resolved in these articles. Thus they are especially helpful in presenting solutions to some common problems faced by all Churches in relation to hymnody, and we profit by certain suggestions and directions given by them.

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27. For the titles of their papers, see the bibliography.

28. For the title of her paper, see the bibliography.

29. Espina, pp. 265-266.

30. Vol. 9, no. 6, November-December, 1963. The articles are the following: James M. Riccitelli, "Developing Non-Western Hymnody," pp. 241-256; Mary Key, "Hymn Writing with Indigenous Tunes," pp. 257-262; John D. Ellenberger, "The Beginnings of Hymnology in a New Guinea Church," pp. 263-267; Louis L. King, "Indigenous Hymnody of the Ivory Coast," pp. 268-270; and W. J. Wallace, "Hymns in Ethiopia," p. 271.

However, the basic questions peculiar to hymns in the Philippine Church remain to be treated. The questions raise problems which have to be faced and their solutions found by the Evangelical Filipinos themselves if they are to grow as individual Christians and develop a quality of Church life conducive to such growth. The Evangelical Filipinos are young in the affairs of Church life within the context of the Evangelical faith, but they are now more keenly aware of the issues and questions related to the hymns of the Church than in any period of their history. And they are slowly finding answers to these questions. The answers which we will discuss in this study are based on the experiments carried on by the writer. Since 1954, she has endeavored to write Cebuano texts and compose native tunes for these texts. Discussion of this work appears in Chapter IV.

2. Nature of the Sources

The writer acknowledges with gratitude the materials that have been made available to her, and the individuals who have contributed to the resources used in this study. The resources of native music and hymns include studies of and commentaries on Philippine music and native hymns from other lands, published and unpublished; individual collections of indigenous music, either on disc or tape records, by hand transcription, or in printed forms; and letters. These materials have added greatly to the writer's own observation of traditional music, experimentation with native hymns, and collection of songs; their availability has made this study possible.

The following chapters will discuss the factors behind the enthusiasm for indigenous hymns, the outstanding characteristics of native music, the suggestions for practical procedures in the creation of native hymns, and what the findings in these chapters mean for Christian education.

CHAPTER II

FACTORS UNDERLYING THE NEED FOR INDIGENOUS HYMNS

The enthusiasm within the Evangelical Church for indigenous hymns is by no means without basic roots. To the less understanding, the increasing zeal for native hymns is nothing more than novelty, a desire for something new, exciting, and different. To the discerning, however, the movement can be seen in perspective and understood as having a deep fundamental cause. For our purposes, we can do no more than give a brief survey of these elements. This will be followed by a presentation of the background and characteristics of the hymns used in the Evangelical Church today.

A. Filipinism or Nationalism

The outstanding factor underlying the movement for using native Church songs is Filipinism or nationalism. Other influences lie behind the enthusiasm for native Church hymns, but we will concentrate on Filipinism, since it affects all Filipinos alike. It is so basic that the failure to consider it thoroughly would be at the expense of understanding fundamental cultural problems. Since we are focusing our attention on the Philippine scene, it behooves us to orient ourselves to this country's absorbing concern with nationalism.

"Filipinism" and "nationalism" here are synonymous. In this discussion therefore, we shall use the terms interchangeably. In order to understand just what is involved in Filipinism, we shall view it from its

historical perspective, examine its effect upon Filipinos today, and observe the response of the Evangelical Church to it.

1. Historical Perspective

The root of nationalism is the desire for political freedom. Such liberty characterized ancient Filipino society in the organization noted at the time of the first European discovery. These villages were the barangays[1] whose members were bound to their head, the datu or rajah, and to each other by a strong sense of loyalty. Horacio de la Costa, an outstanding Jesuit historian affirms:

> To be faithful to this comradeship, this bayanihan [cooperation] even unto death, was to be bayani and was altogether fitting that Filipinos should later interpret bayani to mean patriot. It was a road not very different after all, that the Greeks of Homer and Hesiod travelled to the Athens of Pericles; and had the freemen of Sugbu and Maynila retained their freedom, they too might have become in time, citizens of no mean city.[2]

This loyalty to the group and this love of liberty became more potent when Spain,[3] which ruled the people with an iron hand, curtailed civil rights that had belonged to the Filipinos for generations. According to the sociologist, Leopoldo T. Ruiz:

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1. The barangay was a political system based upon the kinship unit consisting of related families. For more discussion on the subject, see Kroeber, pp. 134-137; Krieger, pp. 67-70; Phelan, pp. 15-18.

2. Horacio de la Costa, "The Course of Philippine History," Progress 1959, p. 67.

3. Spanish rule extended from Magellan's "discovery" of the Philippines in 1521 to the end of the Spanish-American War in 1898. For a history of the Philippines, consult Conrado Benitez, History of the Philippines, rev. ed., 1954; Joseph Ralston Hayden, The Philippines; A

> The pre-Magellan barangay as a social and political system sank its roots and found sustenance in the love of freedom ... . Liberty was a racial tradition that every member of a baranganic society considered a duty, and often had opportunity to defend against invaders and inroads of inimical external forces. The superior force which brought the cohesive barangays under the complete control of Spain did not appear to have quenched the people's thirst for liberty as evidenced by the fact that the foreign domination of some 375 years was characterized by over 100 revolutions culminating in the great national upheaval of 1896.[4]

Time and again the long struggle for freedom has inspired leaders and common folk alike. Over and over again, they have proclaimed and echoed its importance, determined that it will never be obliterated from the memory of the people. The former Vice President of the Republic, Emmanuel Pelaez, during his keynote speech at the sixty-fifth anniversary on March 22, 1962, of the Tejeros Convention which proclaimed the revolutionary government following the 1896 revolution reminded the Filipinos that the "events and institutions of the revolution" should not be forgotten, rather "we should enshrine them forever, not merely in our history books but in the hearts and minds of our people." Concerning the significance of the struggle itself, he asserted:[5]

> What matters is that, in proclaiming an independent Philippine Republic, the Filipinos gave voice to their deathless aspiration to shake off the yoke of foreign domination and win freedom.
>
> .....
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> What matters is that the republic was consecrated in the blood and sufferings of the people ... . Our

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Study of National Development, 1942.

4. Leopoldo T. Ruiz, "The Essence of Liberty," Silliman Journal, vol. VI, no. 2, April-May, 1959, pp. 89-90.

5. Oscar Villadolid, "Assail Politics at Tejeros Rites," Manila Bulletin, March 23, 1962, p. 1.

> struggle for freedom, against terrible odds, reaffirmed to the world and to ourselves that the Filipino was as noble, as dignified, as honorable as any other man because he knew how to fight - and how to die - for his freedom.

The transfer from Spanish rule to administration by the United States eventually led to independence, finally granted the Filipinos by America on July 4, 1946.[6] In spite of the destruction and suffering caused by the war which had just ended, this independence marked the epitome of the people's aspirations for many centuries.

But political freedom is just one phase of Filipinism. Its attainment merely marked the end of one struggle and the beginning of another.

2. Effect upon the People

Those who pursued the historic struggle to be free paid a high price for their regained liberty, and now the people are asking themselves what this freedom means to them. Once more moving as free men, they perceive that genuine freedom as a reality requires a new orientation and perspective, as well as a basic philosophy that must conserve and clarify the values of and their attitudes regarding liberty. A

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6. Former President Diosdado Macapagal proclaimed June 12 instead of the traditional July 4 as Independence Day. "June 12 was the date on which General Emilio Aguinaldo, President of the First Philippine Republic, proclaimed independence from Spain in 1898." Emilio Aguinaldo is reported to have stated, "... June 12 was the day the Philippines became independent and that July 4 was the day the independence was restored to it." See "Macapagal Creates Independence Day Committee; July 4 to remain Holiday," Manila Bulletin, May 16, 1962, pp. 1, 8. To feel the nationalistic flavor of the 1963 celebration, read the "Independence Day Supplement" to the Manila Bulletin, June 12, 1963.

senator reminds his fellowmen not "to think of freedom as in itself an all-satisfying end." For he says that "democracy is an atmosphere and in its free air a nation may grow in its body and in its spirit ... ."[7]

For the Filipinos, therefore, this is a period of intense reflection and tremendous activity in the midst of great changes and, often, alarming confusion. One has only to read the daily newspapers and magazines, or listen to voices raised in low and high places, from the barrio to the halls of Congress, or watch the activities of individuals and groups, to feel the vigor of an assertive national personality, seeking expression. One dominant note seems to pervade the national atmosphere - the birth cry of the "Filipino soul." This is a phrase heard from many lips and often seen in newspapers and magazines: sometimes used flippantly, nevertheless a contemporary term and idea.

The concept of the "Filipino soul," "Image of the Filipino," "Filipino personality" or just "Filipino" remains to be clearly defined. It seems that much of the confusion attendant on the national and individual life of the people, who only recently have been left alone to handle their own affairs, is due to the "undefined image of the Filipino."[8] At the same time, it should be recognized that the long process of

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7. Raul S. Manglapus, "Where Art Thou, O Youth," Progress 61, p. 25.

8. Francisco Araneta sees the problem of education in relation to the blurred image of the Filipino. See his "Analysis of Filipino Education and Its Problems," Progress 61, p. 83.

attaining a more clear-cut profile is concurrent with the painful journey to mature nationhood, an experience that every growing country undergoes, no doubt. This period of development is filled with contradictions in thought and activity, calling for patience and understanding on the part of every one, leaders and followers alike, and foreigners as well. A certain amount of sensitivity to criticism is apparent. This is perhaps characteristic of any dynamic organism seeking its truer self, while at the same time expressing that self.

The process of shaping the nation and the Filipino individuality is a major element of nationalism. The form it is taking is characterized by certain features that we shall try to describe. These various components combine to present the portrait of the Filipino, however indefinite it may be at this point. These distinguishing marks will be classified under the following headings: (a) assertion of the Filipino individuality, (b) desire to be recognized and treated as equal, (c) awareness of their capacities and the desire for self-development, and (d) effort to understand themselves and the emergence of a new image.

These features of Filipinism are manifested in varying degrees of intensity by individual Filipinos. Some put equal weight on all aspects, others emphasize one or another. Some express their nationalism with almost fanatic zeal, others with imagination and creativity. Opposing views are found naturally, and there are shades of opinion in between.

a. The assertion of the Filipino individuality

Never has the individual citizen taken so much pride in being called a Filipino as at this period of history. This affirmation takes different forms. There are those who claim that the more "Filipino" one is in speech, behavior, dress, food, manner of eating, and other modes of expression, the better. These things, considered inferior during the colonial period, have acquired an aura of sophistication. What used to be the lowly patadyong and kimona,[9] an attire fit only for the uneducated grandmothers, mothers, and barrio girls, have become an essential wardrobe of the elite. The rayadillo, the uniform of the revolutionists, is now worn, and the national language has been appropriated for military commands by a model corps of cadets of the University of the Philippines.[10] Pilipino has become the language of diplomacy, at least in the presentation of credentials by the

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9. The patadyong and kimona illustrate both the fluid and the unchanging character of the Filipino character now emerging. It is always a two-piece affair, a skirt and blouse, the former of heavier material than the latter. This loose blouse is always the same with loose sleeves halfway between the shoulder and elbow, with a wide round neckline, and usually with embroidered design. Sometimes a narrow piece of cloth is placed over one shoulder, hanging loosely in front and in back. But the skirt varies widely, ranging from the traditional, hand-woven, checkered, one-piece material sewn together at the side and held in place with two big folds facing each other in front, to a plain Western pencil-cut type of skirt. This attire is distinctive and is, at the same time, adapting in some respects to the fashion of the outside world.

The rayadillo is a two-piece outfit, a suit and trousers, made of cotton material.

10. "Romulo Justifies Nationalism Measures," Manila Bulletin, September 15, 1962, p. 16.

representatives of foreign nations.[11] Those who are slow in recognising the elevated place that things Filipino have come to occupy in the lives of the people are considered naive, out of step with the march of time, by those who claim that anything Filipino must have a place in the lives of the people.

This type of nationalism is opposed in some quarters. While the citizens have never been more happy to be identified as Filipinos than today, there are those who maintain that discrimination should be exercised in the choice of what must be retained and developed: not everything Filipino is worth passing on; Filipinism is creative and dynamic, and not a sentimental adherence to tradition when this is a deterrent to change and growth; nationalism should mean the retention of and accommodation to outside influences that strengthen national and individual lives.

Filipinos also desire to be known for those qualities of character that will make them a people of distinction, capable of surviving as a nation. We recall what Pelaez himself says of the Filipino of old, that he was noble, dignified, and honorable. However, today, many fall short of that lofty image of the Filipino of long ago. Every day the papers carry stories of glaring graft and corruption in high and low

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11. When he assumed office in January, 1962 as Secretary of Foreign Affairs, former Vice President Emmanuel Pelaez required all foreign envoys to present their credentials in Pilipino. Pilipino with a "P" refers to the language, while Filipino with an "F" applies to the people.

places. Former President Macapagal's crusade for moral reform points to the low estate to which people have fallen, but also implies faith in their inherited virtues of honesty, integrity, and simple living. Many Filipinos are quick to defend their honor when it is threatened by outsiders.[12] When their integrity is questioned by non-Filipinos, some individuals have a tendency to put the blame on the Westerners, rightly or wrongly, and on the problems of war, for their change from honest to dishonest men. They cling tenaciously to that glorious image,[13] now publicly rare and existing mainly as a memory or a myth for many people. These contradictory traits are aspects of the Filipino individuality seeking its higher level.

As previously mentioned, the expression of Filipino individuality is closely related to the cultural heritage, particularly to the arts.

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12. An illustration of this came when former Vice President Pelaez protested and required a change in the script of a U. S. movie "To Be a Man," being filmed in the Philippines. The picture the movie is purported to present is supposedly damaging to Filipino dignity and honor. Papers and magazines supported the Vice President's reaction.

13. An example is the experience of an honest taxi driver who returned to the owner a substantial amount of money left in the taxi, making the headlines in the Manila papers. One writer deplored, "Isn't it a pity that the front pages do not carry more of this kind of news instead of the robberies, malversations, etc.? But how could it be. Honesty nowadays is a rare and expensive commodity." Refer to D. Shanon, "Let's Share This," Manila Bulletin, April 6, 1962, p. 10. To give a boost to his drive for honest living, former President Macapagal acknowledged personally any expression of it. He invited people to breakfast with him for deeds performed towards that end.

Cultural enthusiasts are strong in their affirmation that the older traditions best preserve and enhance a national identity. As one puts it:

> Despite its heterogenous character, which is the result of the accumulative process, Filipino culture has its roots firmly implanted in Filipino soil. For we have our traditions, the collective virtue of our forbears, that give substance to the Filipino soul and invest our nature with a distinctive quality. Our concern, therefore, is not the absence of a national identity (the Filipino image will endure as long as the roots are there); it is the preservation and enhancement of that identity in the face of change ... .[14]

In many instances, national identity has been equated with the folk arts: music, dances, festivals, paintings, and the like. Artists seem able to feel and express the "sentiment of the Filipino." By the very nature of their participation in the creative expression of the folk arts, they help shape culture, and therefore are sharers in the development of the people's image. The two internationally-known Philippine dance troupes, the Bayanihan and Filipinescas, are happily and proudly considered ambassadors of Philippine culture which the government is more than willing to subsidize. Everywhere they go, their beautiful presentation of the life and lore of the people through dances is enthusiastically acclaimed and identified as truly Filipino.

Today, a gathering or program of any sort is hardly complete without native clothes, music or dances. Home decorators take pride

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14. Foreword to the section, "Our Cultural Tradition," Progress 1960, p. 87.

in coconut shell and bamboo decor, materials which not so long ago were relegated mostly to the kitchen stove and small houses. Designers and architects look toward the simple lines of the nipa and bamboo huts and cube pattern of the hemp rug. Dramatists have become nationalistic with the use of native themes and language. Writers and even local movie producers employ cultural and historical motifs such as the adventures of tribal heroes. In other words "our young artists too - [sic] whether it be in painting, sculpture, music, drama or the dance - are working hard to give us our distinct cultural identity."[15]

b. The desire to be recognized and treated as equal

There are those who still demand that the Filipinos must and should be placed on equal footing with all other people. While the time is past when the Filipinos were relegated to an inferior position, they cannot quite forget the past, and they still feel sorry for themselves. There is hostility in their attitude when they assert that Filipinos are just as good or bad, just as superior or inferior as any other people.

On the other hand, there are many who take a more understanding position. The fact that the Filipinos have been granted their independence by the United States, and have been given positions of leadership in international affairs by the more developed West, are proofs of equality.

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15. Editorial, "Notes on Our Theme and Contributors," Progress 61, p. 17.

Filipinos know what they have done and can do. They have produced international figures such as Carlos Romulo and Ramon Magsaysay, and such internationally-known groups as the dance troupes previously mentioned. The nation and its leaders have taken active parts in directing the affairs of the family of nations, particularly in the Southeast Asian part of the world. Other countries take notice of these things and give the Filipinos due credit.

A corollary to the assertion of equality is the desire of the Filipinos to be accepted as they are. They resist the accusation of some fellow Asians, branding them as Westerners on Asian soil. At the same time that they recognize the foreign tributaries to their main cultural stream, the Filipinos also believe that their basic indigenous characteristics continue to exist. They accept the fact that their culture is a composite of Malay-East-West ingredients and that this particular blend displays a quality singularly Filipino. Phelan says:

> This indigenous culture was deeply embedded in the islands. Hence significant elements of the old culture blended into the new society ... . The Filipinos were and still are tough and flexible, able to absorb new cultural influences without losing their own identity. They survive the "shock" of the conquest with far less psychological and material damage to themselves than did many native races ... . They never lost the Malaysian stratum which to this day remains the foundation of their culture.[16]

No culture exists in the world today in a "pure" state untouched by history and contact with other ways of life. It is clear that the

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16. Phelan, p. 26. Although sometimes uttered glibly, none the less there is some truth in the statement that the Filipinos have

events of history that have shaped the past and created the present in Filipino culture have produced a unique genius and adaptability to change which has led to rapid growth as a people and nation, in spite of great problems and difficulties.

c. The awareness of their capacities and the desire for self-development

There is no overlooking the fact that the Filipinos are now actively aware of their capacities and resources. For example, they realize that they are capable of creativity and growth. In spite of many handicaps, such as the curtailment of political and religious freedom which the people experienced in their history, they have been able to produce thinkers and artists: Jose Rizal, the writer; Apolinario Mabini, the brain of the revolution; Juna Luna, the painter; and Francisco Baltazar (Balagtas), the poet. From the ranks, the bards or poet-singers can chant long epics extemporaneously, depicting the adventures of the people of long ago. The folk have their folk arts expressed in their songs, weaving, brass work, and wood carving. Filipinos recognize the force within urging them to move to higher levels of attainment. Today, the number of artists from the fields of music, dance, literature, painting, architecture, and sculpture is growing.

Spanish names, American ways, but Filipino hearts. Aside from Western influences, mainly Spanish and American, contributions have been made by other Eastern countries such as China, India, and Arabia. One has only to look around at the various ways of dressing, dancing, and singing to realize these multiple elements. The dance troupes, previously mentioned, display these strains beautifully.

Manifestations of their consciousness of their capacities vary. Like other Asians, certain Filipinos feel that they should be left alone to direct their own affairs, to develop their own resources and potentialities, in their own ways. This desire is readily recognized even by foreigners; for instance J. K. King says:

> They are determined to maintain their independence against all recognized threats. They are especially anxious to perfect their independence by minimizing outside cultural influences and their economic dependence on outside powers ... . They want to formulate and pursue their own domestic and foreign policies in their own way.[17]

The question has been raised whether or not long domination by the colonial powers left the Filipinos unable to develop their indigenous capacities. This sad experience, however, did not mean death to their initiative. Now, in a more permissive situation, these long-dormant potentials are expressed without inhibitions. This Filipino awakening is sometimes mistaken to be anti-Western or anti-American by Westerners. Pura Santillan-Castrence points out that nationalism which stands for love of country also must mean tolerance and understanding of other countries.[18]

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17. John Kerry King, Southeast Asia in Perspective, 1956, p. 48; also refer to Adrian E. Cristobal, "Asia Aspires for the Better Life," Progress 1958, p. 41.

18. Pura Santillan-Castrence, "Nationalism - A Potent and Growing Force in Southeast Asia," Silliman Journal, vol. VI, no. 1, January-March, 1959, pp. 21-22.

Ironically, the same vigorous expression of national character is viewed as pro-Western or pro-American by some fellow Asians. The cordial relationship between the Philippines and the United States, fruit of a friendly past American regime, naturally creates a situation of mutual trust and respect. To the Filipinos, this is not a matter of anti- or pro-Westernism, but rather an exercise of their freedom to decide for themselves their course of action.

The exercise of this freedom for self-development is so powerful today that warnings are made against fanatic or irrational Filipinism. This irrationality expresses itself in various forms. One observer points out the confusion of freedom "with chauvinism particularly to hostility to the flow of foreign influences into the stream of national culture."[19] The "exclusion of foreign teaching materials which have become indispensable for educational process" has been described as "ultra-nationalism of the most condemnable brand."[20]

Many Filipinos take the broader view. No people, in the kind of world we live in today, can be totally independent. While recognizing that the Filipinos have now opened their eyes to their own capabilities, which the Westerners have helped them to see, it is also felt that no people can develop entirely by themselves. As a matter of fact, the Filipinos have reached their present stage of national development

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19. Mariano N. Querol, "Objective: Maria and Juan," Silliman Journal, vol. VI, no. 1, 1959, p. 47.

20. Rolando del Carmen, "Summary and Discussion: Nationalism ... by Pura Santillan-Castrence," Silliman Journal, vol. VI, no. 1, January-March, 1959, p. 27.

because other countries, especially the United States, have had a part in the process. The educational and governmental systems, hospitals, roads, and industries have been built and developed through the help extended by other peoples.

However, there should be a continued reexamination of what the Filipinos have done to see if these accomplishments enhance the people's identity and growth. Otherwise, changes must be made in the light of where and what the people are, and what they have. A few instances will illustrate this point. In the educational field, there is rising recognition of the national and regional languages as an important educational tool. A periodic scrutiny of the school curricula is made, with the intention of screening out those provisions which do not fit into the cultural pattern, and including those that will improve the Filipino way of life. For example, Encarnacion Alzona[21] does not find it advisable to spend time in high school discussing "dating, ... courtship, engagement, honeymoon, etc." which are "obviously lifted from some foreign sources" alien to the mores of Filipino students and frowned upon by the elders. On the level of government structure, senators Raul Manglapus and Manuel Manahan have been working towards decentralization, giving more autonomy to the barrio. It is contended that to this offspring of

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21. Encarnacion Alzona, "Origins of Our Educational System," Progress 1959, p. 77.

the barangay will be restored the authority that gave substance to ancient native society.[22]

d. The effort to understand themselves and the emergence of a new image

This aspect of Filipinism is a dynamic one and can lead to creative endeavors for growth. Many Filipinos are now exerting efforts through reading, meetings, and conferences to try to know something of themselves, what they are and what they have inherited from the past. The knowledge derived from these activities is gradually changing the attitude that the Filipinos must cling to everything that is traditionally Filipino, no matter what the consequence. A more mature attitude calls for increased discernment and selection in what should be retained from the national heritage in the interests of healthy growth and development.

The increase in self-knowledge has been made possible through the efforts of individuals, Filipinos and foreigners alike, who are pursuing studies in many aspects of Filipino life. Results of these studies,[23] like those pursued by Jaime Bulatao, a noted psychologist, reveal aspects

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22. Willie Ng, "Column 8," Manila Bulletin, April, 1962, p. 8. Also read Manuel Villanueva, "The Barrio Council as the Institutional Base for Social Change," Exchange, 2nd quarter, no. 35, 1965, pp. 36-37. There are those who claim that, at this stage, giving autonomy to the barrio will mean more corruption on the local level.

23. The results of some of these studies are found in the following materials: Frank Lynch, "Lowland Philippine Values: Social Acceptance," pp. 100-120; Mary R. Hollnsteiner, "Reciprocity in Lowland Philippines," pp. 121-149, Proceedings of the Fourth Annual Baguio Religious Acculturation Conference, 1961; also Jaime Bulatao, "Philippine

of their personality which Filipinos had scarcely recognized in any self-conscious way. Not only have clinical studies been undertaken, but field researches have yielded additional information about the Filipino personality and heritage mirrored in customs and behavior patterns.

We mentioned previously that a new image of the Filipino is emerging. The emergence of this new image is helped, partly, by the changes that have to be made in their attitude towards their heritage. They are now beginning to find out that some of their values have to be modified or eliminated, and others to be enhanced, if they expect to meet the demands of a changing nation and world. We will present a few of these values to illustrate what we mean. We must note that most of these values have strong or positive aspects, but we will only point out their weak side which needs changing.

The values of ulao (shame) and amor propio (self-esteem)[24] make Filipinos sensitive to criticism, because they are not critical themselves,

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Values: The Manileño's Mainsprings," Philippine Sociological Review, vol. 10, nos. 1-2, January-April, 1962, pp. 7-26. The foregoing materials, with another one, are incorporated into a book edited by Frank Lynch, Four Readings on Philippine Values, 2nd. ed., 1964. Other studies are written about in Symposium on the Filipino Personality, 1965: Bienvenido Lumbera, "Literary Notes on the Filipino Personality," pp. 1-6; Jaime Bulatao, "Personal Preferences of Filipino Students," pp. 7-16; Rodolfo R. Varias, "Psychiatry and the Filipino Personality," pp. 17-22; Mary R. Hollnsteiner, "Social Control and Filipino Personality," pp. 23-27; Lee Sechrest, "Symptoms of Mental Disorder in the Philippines," pp. 28-45. The issue of Church and Community, vol. 5, no. 6, November-December, 1965, is devoted to "Filipino Personality."

24. Lynch, pp. 115-117; Hollnsteiner, "Reciprocity ... ." pp. 129-130; Bulatao, "Philippine Values: ... ," p. 25; Camilo

a result of their authoritarian and bahala na values which we will describe a little later. They must be willing to accept valid and constructive criticism if they are to grow as individuals and as a nation. Their pa-uyon-uyon ("following the lead or suggestion of another,"[25] or the "tendency to level an individual who is out of line")[26] which is related to their uncritical attitude, is not conducive to initiative and independent thinking. Filipinos have the capacity for and must achieve that degree of autonomy where each is responsible to himself and for his actions, an independence little fostered in his well-knit, small group life. Their authoritarian value[27] must give way to permissiveness if individuals are expected to develop their capacities, and to an authority that resides in the members of the group and not in the voice of one person. Their small, cohesive group with a strong sense of interdependence, solidarity, loyalty, and belonging[28] must allow and

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Osias, The Filipino Way of Life, c1940, p. 136. Ulao is the Cebuano equivalent of the Tagalog hiya which Lynch uses.

25. Lynch, pp. 107-109. Pa-uyon-uyon is the Cebuano equivalent of the Tagalog pakikisama which Lynch uses.

26. Hollnsteiner, "Social Control ... ," p. 24.

27. Bulatao, "Philippine Values: ... ," pp. 14-22; Jaime Bulatao, Psychotherapeutic Attitudes and Techniques in Nation-Building," Exchange, 2nd quarter, no. 35, 1965, pp. 31-33; Satur Ocampo, "Noted Psychologist Cites Growth Curb," The Manila Times, April 12, 1965, p. 14-A.

28. Hollnsteiner, "Social Control ... ," pp. 26-27.

encourage persons to belong to a larger group, where individuals of like interests inspire and strengthen one another for growth and development, for personal and community welfare. The bahala na[29] value has two meanings. One is "God will take care," or "come what may" attitude of fortitude and determination. The other is "God wills it" or "let fate have its way," a fatalistic attitude of resignation to what happens. The former position must prevail if Filipinos expect to advance. Euphemism ("stating an unpleasant truth, opinion, or request as pleasantly as possible")[30] requiring a circumlocutory or round-about way of talking with the use of long, refined, and delicate language can be modified, particularly for business purposes, where concise and time-saving words are helpful. The mañana value (postponing until tomorrow what can be done today) leaves things unaccomplished and this state of affairs certainly leaves much to be desired. Personalism (a reliance on personal contact before a task gets done)[31] delays action because personal confrontation is needed where a letter or memorandum will suffice.

Developing the Filipino personality into a definite image that can constitute a national identity is a long and painful process. But hopefully, a Filipino personality is slowly growing and gradually acquiring a distinctiveness of its own. This emerging image is, no doubt, similar to, yet different from, any other Asian personality.

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29. Osias, pp. 115, 130-131.

30. Lynch, pp. 109-111; Osias, pp. 127-129.

31. Ocampo, p. 14-A.

Let us now take a closer look at nationalism in relation to the Evangelical Church in the Philippines. Is the Church involved in this developing Filipino image? Has it responded negatively or creatively to the new fact of political freedom?

3. Response of the Evangelical Church

The general attitude of the Church towards Filipinism is anchored in history and deeply involved in the preservation and exercise of liberty. As a matter of fact, we may well say that the fight for freedom gave birth to the Evangelical Church.

This stubborn love of liberty motivated the Filipinos to rise against their Spanish conquerors when their rights were denied them. That is why Spanish rule was punctuated by uprisings, culminating in the setting up of a revolutionary government, a republic with a constitution in 1898.[32] The culminating incident that ignited the conflagration was the execution of three Filipino priests in 1872. This tragedy drew the people together in sympathy for their martyred priests. The controversy became a national issue. At the height of the revolution which took place when the United States and Spain were at war, the Americans came and captured Manila with the help of the Filipinos who rallied to their cause, thinking them to be allies for the people's liberation. Misunderstanding the intentions of the new conquerors and having been

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32. For a concise review of the revolution, see Cesar A. Majul, The Political and Constitutional Ideas of the Philippine Revolution, 1957, pp. 1-18; also Laubach, pp. 94-115.

aroused by the activities of the friars, the Filipinos then became suspicious of the Americans and rose against them in turn.

In time, better understanding was established between the Americans and Filipinos. In addition, the work of the first American missionaries won the confidence and the hearts of the people. James B. Rodgers, who arrived in 1898, gives us a first-hand account of those early days. He says:

> In spite of this hostility there was a readiness on the part of the people to receive the message that we brought. There was a common tie between the people who had fought the Spanish government and hierarchy and ourselves, teachers of new ideas which were denounced by this same hierarchy. In other words the Revolutionary Party looked upon us as real allies. They had fought for freedom of both religious and political thought, and we came teaching the same general principles. Hence, we found sympathetic listeners and friends among the men who had suffered during the revolutionary period.[33]

It was during this period of uprising that the Philippine Independent Church was born. This Church was largely responsible for the favorable hearing given by the people to the missionaries, for the founder of the Church, Gregorio Aglipay, was friendly to their work.

> The daring and courage that he [Aglipay] and his colleagues showed in breaking away from the humble subservience to the Roman Catholic Church encouraged thousands to do so who perhaps would never have joined our communion.[34]

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33. James B. Rodgers, Forty Years in the Philippines, 1940, p. 6.

34. Ibid., p. 19; also refer to Whittemore, pp. 92-104.

It was at this juncture that the Evangelical congregations were formed. A few years later, when the freedom of some Evangelical Christians was threatened, one of the Protestant groups broke away and in 1908 Iemelif[35] came into being. Its slogan before the schism was "while God has given other nations the right to serve and administer the religious life of their people, the Filipinos were also endowed by the divine Providence with the same right."[36] The leader was supposedly a grandson of one of the three priests,[37] mentioned previously, whose execution started the revolution. Iemelif considers itself the first indigenous Protestant Church to come into being so that "after a long battle to maintain its existence [it] is very jealous of its honored position. Although it endorses the idea of Church union, yet it is jealously guarding its existence from any foreign entanglement."[38]

Thus the very nature of its birth and development point to the validity of the claim that the Evangelical Church is in itself an embodiment of liberty. This freedom was further exercised after World War II, in the formation into a United Church of some of the denominations

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35. Marcelino C. Gutierez, "The Iemelif - First Indigenous Church in the Philippines," Philippine Christian Advance, vol. II, no. 3, March, 1950, p. 3; see pp. 9-10.

36. Ibid., p. 3.

37. While priests were not allowed to marry, many of them had families. The writer's mother grew up in the family of the town priest. His "wife" was herself the daughter of a priest.

38. Gutierez, p. 3.

which were counterparts of the Congregational, Presbyterian, Disciple, and the United Brethren in the United States. While the organization into one body has been motivated by the ecumenical movement, the situation also led to Filipino control of the Church. Nevertheless, it is also felt that no Church can be fully independent within the context of ecumenicity. Accordingly, the Philippine Church will continue to be dependent on and bound to all other Churches in fellowship, commitment, and other aspects of the world-wide Church. Now the Evangelical Filipinos keep asking themselves what their freedom means to the developing Philippine Church, in the light of its relationship to the whole Church in the ecumenical movement.

The Evangelical Filipinos participate in the same emerging image as the rest of the people in the country. Naturally, they manifest the same features of Filipinism previously discussed. The assertion of their individuality has assumed various shades of expression ranging from the desire to Filipinize the Church totally to the conviction that the Church should be preserved unchanged.

Those who insist on nationalizing all elements of Church life maintain that colonialism still exists in the Church. This is indicated by the foreign Church architecture, non-ceremonial worship, camp meeting songs, highly systematized Church organization, and use of English in services and meetings. Their continuing existence points to the presence of what is termed the "colonial mentality." A seminary professor asserts:

> We should not also disregard the prevailing agitation which seeks freedom from colonial mentality, which includes the desire for freedom in economics, freedom from foreign domination in business, ... and even freedom in religious faith.[39]

It is within the framework of the above idea, among others, that the Filipinos have taken over the leadership of the Church from the fraternal workers or the missionaries, who were more than willing to relinquish the responsibility. They had been working towards this time when the Filipinos could assume the full leadership of the Church. Today, fraternal workers and Filipino leaders work hand in hand with little or no conscious thought of subordination of either.

But should Filipinizing the life of the Church happen all at once, or should it come as a natural process, after the people shall have realized their potentialities, which they are beginning to do now? Indigenization of Church life cannot be forced. It is a slow process into which the people are gradually drawn. The adherents to the foregoing point of view further indicate that there are certain elements of Church life which cannot be made Filipino.[40]

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39. Jorge O. Masa, "Aggregations in Philippine Culture," Philippine Christian Advance, vol. VI, no. 5, May, 1954, p. 15; also see Richard F. Poethig, "Rapid Social Change Trend in the Philippines," Philippine Christian Advance, vol. VIII, no. 1, January, 1961, pp. 9-12.

40. In his article, Panlasigui claims that Filipinizing the hymns of the Church is impossible, p. 42.

As mentioned above, another prevailing attitude is that Church life, as it has been established and developed, should be maintained. The various components, while perhaps foreign in origin, such as the hymns, have been appropriated through the years, so that the people have been attached to them. In fact, it was these hymns that led them to the Church. They cannot think of eliminating these hymns from the Church because these have become an integral part of the parishioners' lives. It is not anti-Filipinism to retain these hymns, for nationalism also means the preservation of those aspects of the Church fellowship which have given meaning and value to life. These elements have been incorporated into Filipino life, therefore, they are now Filipino.

The Evangelical Filipinos' awareness of their resources and potentialities becomes more evident as time goes on. In connection with this awakening, again, different attitudes are expressed. One contention is that transformed native patterns, idioms, melodic styles, behavior, rituals, and celebrations should, from the beginning, have been made the natural channels and tools of communication for the guidance of people in developing mature Christian personalities. It is lamented that the early missionaries disregarded the culture of the people, thus removing them from the base of sustenance. When the Christian message was proclaimed to the people in a language and music considered superior by the missionaries, consciously

or unconsciously, the people were culturally "shocked"[41] to a point of negating their own as unworthy. The separation of the Evangelical Filipinos from their cultural base for so long makes it hard to visualize what it once may have been.

However, one can make allowance for the missionaries' failure to regard the importance of culture. The background of the missionaries themselves was a factor in this neglect of the Filipino people's heritage. These Americans belonged to a school of thought which had not yet taken into account the inherent value of a culture as a basic element for the communication of the gospel, or that the gospel finds its true expression in any culture. Therefore, they could not rise above their background when dealing with the Filipinos. While native resources of language and music, for example, were not utilized, Filipinos were, nevertheless, brought to the Church. Moreover, it must be borne in mind that the Filipinos' recognition of their own powers today has come about because the missionaries have awakened, in time, to help them see these capacities.

Filipinism is further advanced through the growing desire of the Evangelical Filipinos to know themselves as a people - their values, motivations, and goals. Recently, more conscious efforts have been exerted to know what they think of life and experience as they react

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41. William A. Smalley says that "one of the principal ways in which culture shock shows up is rejection." See his article "Culture Shock and Other Shocks," Practical Anthropology, vol. X, no. 2, March-April, 1963, p. 51.

to the world around them, and why they behave as they do. Most leaders of the Church stand ready to accommodate to and provide situations where opportunities are given for learning something of the Filipino as a person. Seminaries not only offer courses for this purpose, but also encourage students and faculty to pursue individual studies towards understanding the needs and drives of the Filipinos. The publication of the United Church, Church and Community, constantly demonstrates this feature of nationalism, which seeks enlightenment concerning the people's urges and capacities for living. The November-December, 1965 issue is devoted to "Filipino Personality and Social Change."

This expression of Filipinism speaks for a creative and dynamic approach to the attainment of an image of which the people can be proud. From this activity may issue a Church life with roots also in the very fabric of the people's own culture, with a kind of fellowship, strength, and witness that has never been experienced before.

The foregoing discussion shows the importance of Filipinism for an understanding of the increasing enthusiasm for native hymns. We shall also discuss the problems posed by the present hymnody used in the Church, and how they, too, contribute to the need for indigenous hymns.

B. Hymns Used in the Evangelical Church Today

1. Origin

Hymns used in the Evangelical Church today are nearly all of Western or non-Filipino origin. Congregations using English as the channel

of communication[42] employ American hymnbooks such as The Hymnal[43] of the Presbyterian Church. Groups retaining their native languages still use Western hymns in which the texts are merely translations from the English. Why this is so is easily understood.

The history of Evangelical Christianity dates back to the coming of the American missionaries in 1898. The early records[44] indicate the mere transference of hymns that the missionaries themselves had sung in their home churches.[45]

As previously mentioned, the writer will consider, primarily, the hymns found in the Cebuano edition, Ang Himnario Evangelico, 1962. An attempt will be made to give an over-all picture of the characteristics of these songs in a discussion of four elements: scope, language and symbol, translation, and tune.

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42. English is the medium of instruction in school, carried over from the American regime. It is one of two foreign tongues used as official languages of the country, Spanish being the other and showing the remnant of Spanish rule.

43. The churches of Marawi City and Silliman University, Dumaguete City, use this hymnbook, edited by Clarence Dickinson and Calvin W. Laufer, 1955.

44. John Marvin Dean, The Cross of Christ in Bolo-Land, 1902, pp. 42, 56, 126, 156; Alice Bryam Condict, Old Glory and the Gospel in the Philippines, 1902, pp. 70, 97; Rodgers, pp. 11, 71.

45. The early missionaries came when the American Churches were nearing the end of a period characterized by revival or Evangelistic fervor. It was only natural that they carried over the same enthusiasm and songs that were sung in America. See Williston Walker, A History of the Christian Church, eds. Cyril C. Richardson, Wilhelm Pauck, and Robert T. Handy, ©1959, pp. 507-518.

2. Characteristics

a. Scope

The breadth and depth of purpose of the hymns found in the Cebuano hymnal are discussed here in relation to their form and content. As to the form, only one psalm, a paraphrase of Psalm twenty-three, is found in the hymnal: Ang Dios Magbalantay Ko (The Lord Is My Shepherd), No. 192. However, it departs from the original by putting Jesus in the role of the Shepherd. While inspired by Psalm forty-six, Ginoo Ta Kotang Lig-on (A Mighty Fortress Is Our God), No. 111, is not a psalm either, but is closer to a hymn. Of the nine versicles, two are doxologies, Nos. 191 and 194 (No. 193 has almost the same text as No. 191); three are prayer responses, Nos. 192, 195, and 200; two are offering songs, Nos. 197 and 199; one is a benediction song or response, No. 196; and one is a three-fold Amen, No. 198. The remaining one hundred and ninety songs are hymns.

Concerning the content, the classification found on pages ix-xi of the hymnal gives a general view of the ideas or theological point of view expressed. Out of the one hundred and ninety-one hymns and psalms, one hundred and twenty, or about 60% may be characterized as subjective. These hymns are listed according to their meaning, under the titles Sa Paglubong (Funeral), Sa Pagbunyag (Baptism), Ang Balaang Panihapon sa Ginoo (The Lord's Supper), Ang Mahigugmaong Pagtawag ni Jesus (The Loving Call of Jesus), Ang Paghinulsul ug ang Pag-ampo (Repentance and Prayer), Kalinao ug Pagsalig (Peace and Trust), Paglaum ug Paningoha

(Hope and Aspiration), Pag-ampo ug Paghalad sa Kaugalingon (Prayer and Offering of the Self), Gugma ug Pagpasalamat (Love and Thanksgiving), Pag-unong ug Pagdasig (Dedication and Inspiration), and Pagkatinugyanan (Stewardship). According to "special" purposes, some hymns are classified under these categories: Bag-ong Tuig (New Year), Pagpasalamat (Thanksgiving), Sa mga Kasal (Weddings), Sa Paglubong (Funeral), Sa Pagbunyag (Baptism), Mga Pagdayeg ug mga Tubag (Praises and Responses), and Sa Pagkuha sa Kolekta (Taking the Offering).

These songs are very personal and self-centered. They reflect the individual's concern for his own life, in this world and beyond. On this earth, the comfort and joy of living, in spite of difficulties and sorrow, is assured in the security of being Gisapnay ni Jesus Ako (Safe in the Arms of Jesus), No. 104; or in such songs as Kay Naako na si Jesus (Since Jesus Came into My Heart), No. 82. The hope for an otherworldly and more satisfying existence is dominant. This earthly pilgrimage is temporary and out yonder Naay Yutang Maanyag (There's a Land That Is Fairer), No. 189, where earth's sorrows give way to peace and rest. Hymns intended to call sinners to repentance, with exhortation to follow Christ, promise heavenly rest as implied in Si Jesukristo Nagtawag Karon (Jesus Is Calling), No. 71.

It should be noted, though, that there are a few hymns in this group that are not strictly personal. Examples are: O Dios nga Among Amahan (Dear Lord and Father of Mankind), No. 108; and O Dios Hari nga Dayon (Lead On, O King Eternal), No. 162.

There are only three songs in the category of Ang Iglesia sa Tibuok Kalibutan (The Church in the Whole World), and five that have to do with Pag-alagad ug Panigsoon (Service and Brotherhood). Except for one, four should belong to the group of consecration songs which are focused on the self. One such song is Sultihan Mo Ako, O Dios (Lord, Speak to Me), No. 32. The beginning lines of each stanza express these thoughts: Speak to me O Lord, strengthen me O Lord, teach me O Lord, and Lord use me. Eight songs are listed under Pagsangyaw kang Kristo sa Mga Laing Dapit (Proclamation of Christ in Other Lands).

Hymns emphasizing the objective nature of worship and having to do with praise, thanksgiving, and adoration of God are very limited in number. There are only eight hymns listed under Ang Dios nga Amahan (God the Father), and two under Pagpasalamat (Thanksgiving).

Concerning the life and ministry of Jesus, six hymns portray Ang Cruz ni Kristo (The Cross of Christ); one is on Ang Pagkabanhaw ni Jesus (The Resurrection of Jesus); and nine deal with Ang Himaya ni Jesus (The Glory of Jesus). Together they make a total of sixteen hymns dealing with Jesus Christ.

There are three songs about Ang Espiritu Santo (The Holy Spirit), and four are related to Ang Pulong sa Dios (The Word of God). However, they do not represent Biblical themes. Such a song as Biblia Putling Basahon (Holy Bible, Book Divine), No. 90, smacks of bibliolatry. In a free English rendition of the first two stanzas, the Cebuano translation runs thus: Bible pure book, you are precious to me; you have spoken to me

about my condition. When I go astray, you teach me about Jesus; you are instruction and care for me; you reward and punish.

As to the sacraments, three hymns are included in the group on Ang Balaang Panihapon sa Ginoo (The Lord's Supper). One song under this group is Ingon ning Kahimtanga Ko (Just as I Am without One Plea), No. 75. The title indicates the personal nature of the hymn. The four songs listed under Sa Pagbunyag (Baptism) do not give the meaning of the sacrament of baptism. Therefore, they are classed with the subjective type.

The songs classified under Sa Paglubong (Funeral) were also included in the discussion of the subjective kind, for they are of a kind that is personally intimate, such as Gisapnay ni Jesus Ako (Safe in the Arms of Jesus).

Of the four listed under Sa mga Kasal (Weddings), only two, Gugma nga Hingpit (O Perfect Love), No. 188; and Nagahangad sa Itaas (Guided by Us), No. 186, are wedding songs. O Malipayong Puloy-an (O Happy Home), No. 185, deals with the home and family, for which there is no classification in the hymnal. The fourth, Marcha sa Kasal - Wedding March, No. 203, is an instrumental piece.

The remaining songs are classified according to the following categories: Bag-ong Tuig (New Year), one song; Buntag (Morning), two songs; Gabii ug Pagtapus sa Simba (Evening and End of Worship), nine songs; and Ang Nasud (The Nation), four songs.

b. Language and symbolism[46]

The language and symbolism used do not represent the condition of the times. No doubt, the phraseology, idioms, and images found in these subjective hymns elicited ready response in people in a particular period of Church history in the West. Most of those hymns were written in England at a time when people had to be summoned and rescued from taverns, and brothels in the early days of the industrial revolution. In America, the hymns were written during the rugged days of the frontier. These days were characterized by a certain quality of life in need of the gospel. To call people from these situations was to use such language as "rescue the perishing, care for the dying;" "let the lower lights be burning;" "trim your feeble lamps, my brother, some poor sailor tempest-tossed;" and "from the mud of sin." For the assurance of joy, rest and reward, the following expressions and imagery were used: "there's a land that is fairer than day;" "sweet by and by;" "safe in the arms of Jesus, safe in His gentle breast;" and "my sins which were many are all washed away." Such language and imagery no doubt were able to speak to certain groups of people in the Philippines during the early days of Evangelical Christianity.

Today, although people commit the same sins, the same darkness and light accompany the gropings of man, and the same salvation and

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46. Eric Routley, in his "Hymns and Music in Church Worship," labors with identical problems. See Union Seminary Quarterly Review, vol. XVIII, no. 3, Part I, March, 1963, pp. 236-240.

heaven are needed, a different way of expressing the same sentiments is required for our particular time. Dynamic language and symbolism should match this age of the radio, television, atom, and space craft.

Related to this problem of language and symbolism are those that have to do with the translation of the lyrics.

c. Translation

Shortcomings have been pointed out in the texts of many of the hymns now in use in the Evangelical Church. The problem is compounded when translations are inadequate or faulty.

Out of the two hundred and one texts, only three are the works of Filipinos.[47] The rest are translations of texts written by Westerners.[48] Translation is always difficult and attendant problems are inevitable. The translation from English to Cebuano is no exception. The committee responsible for the job indicates that "in the translation of each selection, the spirit of the song has been followed as closely as possible." Efforts were exerted "to preserve 'all the heavenly riches, like grains of gold, that are embedded in all Christian songs.'"[49] In addition, care is taken that as much as possible, the accentuation of

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47. Nos. 199 and 201. No. 200 has neither the author's name for the words, nor the composer's for the tune. Since the tune is Filipino and the song comes between the two with Filipino authors, the song is believed to belong to a native.

48. One hymn, No. 29, is by John of Damascus who was an Easterner.

49. Ang Himnario Evangelico, 1955, Preface.

the words when sung will correspond to those of the spoken words.[50] However, in spite of the "patient work by many persons who tried to do all they could to present this hymnal in the best possible manner,"[51] the committee still recognizes many difficulties.

The character of these problems with corresponding examples will be discussed in terms of the imagery, accentuation, and contraction.

The difficulty of imagery may be primarily identified as a failure to maintain the same picture or concept of the original in the translated text. This failure is caused by three factors: the lack of corresponding Cebuano words; the use of long or short native words that do not fit into the poetic meter; and literal translation. Consequently, there is often a change in the symbolism. In one hymn for instance, the symbol of God's loving care is turned into a picture of romantic love. In the third line of the first stanza, hymn No. 103, the English reads thus: "Fold me, O fold me close to Thy breast." The Cebuano goes like this, "Embrace me, O embrace me to your breast." The dilemma faced by translator is, no doubt, caused by the lack of a Cebuano word for "fold"[52] in the sense of its original use. The translator is thus forced to a very literal translation.

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50. Ibid., 1962, p. iii.

51. Ibid., 1955, Preface.

52. "Fold" in Cebuano means the laying or folding in pleats of a cloth, paper, or other thin materials.

Another example is found in the first two lines: "Safe in the arms of Jesus, safe in His gentle breast," hymn No. 104. These are translated: Gisapnay ni Jesus ako, nagpauraray man. Put back to English, the lines read: "Jesus tenderly holds me in His arms, I recline on Him." If the Evangelical Filipinos only think of what they are singing, no doubt they will be greatly disturbed, for their insistence on modesty can hardly be reconciled with the sensuousness of the imagery in these lines; yet they sing these songs without qualms.

Another difficulty arising from this limitation is the change that takes place in thought or concept in the hymn. Let us take a look at hymn No. 141 for an illustration. In English, the third stanza, lines one to six, reads thus:

> Jesus is all the world to me,
> And true to Him I'll be,
> Oh how could I this friend deny,
> When He's so true to me;
> Following Him I know I'm right,
> He watches o'er me day and night.[53]

The Cebuano translation, without considering the syllabic quantity, runs thus:

> Jesus is my riches,
> Friend of mine indeed,
> I will not cheat
> Him, for He is truth,
> In following Him,
> I will not go astray.

Jesus, in the translation, is now limited to being a treasure instead of

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53. Songs of Faith, 1933, No. 206.

everything as indicated in the original. "Deny" in the original has become "cheat" which has a different meaning. Also Jesus as "being true to me" is different from Jesus as "truth." The idea of following Jesus as the right thing to do is translated thus: to follow Jesus is not to go astray.

Sometimes a change in both symbolism and thought occurs in the same hymn. No. 172 is a case in point. The second line of the first stanza reads: "Sweet land of liberty." In Cebuano this is rendered Yuta ko nga gawas. Literally the words indicate this meaning: "Land of mine that is outside." What has caused the awkwardness in the translation is probably the fact that the Cebuano word for liberty, kagawasan, is too long to fit into the meter of the line. Hence, the word gawas, meaning "outside," is employed. The idea of liberty in this translation is far removed. Yet, had the translation not been so literal, kagawasan could have been easily used.

Another case of this kind is hymn No. 129. The second line says, Magkokolon Ka, kolona ko. Literally interpreted, this line reads like this: "You are the potter, (you) pot me or make a pot." It is evident from these examples that the use of wrong words, in an effort to translate literally, distorts the meaning and makes the translation depart from the original idea.

In the translations, a difference in parts of speech used is also found. This practice may not necessarily affect the imagery; however, it should be discussed here, because it is not related to the other

problems of accentuation and contraction which follow this section. To illustrate, let us look at No. 90, stanza two, line three. The line goes: Mando ko ug bantay Ka. The word mando means "guidance" or "instruction," and bantay means "care" or "watch." The sentence literally means "you are my instruction and you are care." The correct way of saying it is Magmamando ug Magbalantay ko Ikaw (You are my Instructor and Watcher). Magmamando is guide or instructor, while magbalantay or magbabantay means one who watches or takes care of. Evidently, the translator used the shorter words but wrong parts of speech to fit the number of syllables required by the music.

The other major problem in translation is that of accentuation. This difficulty is not a grave one, but should be noted. Let us look at the first three hymns. In No. 1, only four words are not in alignment with the music in relation to accents. Tanan(g) (second and fourth stanzas, second line, first word) is accented on the second syllable, but the stress of the music is on the first. In katapusan (second stanza, last line, last word), the second to the last syllable is a long one, but the music calls for a short one. Makasasala (third stanza, second line, last word) and mahigugmaon (third stanza, last line, last word) have the same problem as katapusan.

In hymn No. 2, five words constitute a problem. Dakung (first stanza, last line, second word), pako (second stanza, last line, second word), and ulan (third stanza, last line, fourth word) have unaccented first syllables, but the corresponding notes are accented. Mahuyang

(fourth stanza, first line, first word) and malomo (fourth stanza, third line, third word) have short second syllables, but the music calls for long ones.

Four problem words exist in hymn No. 3. Kaniya (second stanza, second line, first word) and dangaton (second stanza, second line, last word) have the same difficulty as katapusan, mahigugmaon, and makasasala of hymn No. 1. Kita (second stanza, second line, second word) and ako (third stanza, third line, second word) have the same problem as dakung, pako, and ulan of hymn No. 2. One important word that is prominently misaccented needs to be pointed out. Jesus (J is pronounced like H) has a short first syllable, but is repeatedly given a strong stress in many songs.

The question of stress is not a major issue. The observation made on the first three hymns is true of the rest of the songs in the hymnbook. However, more careful and less literal translation could remove the awkward-sounding words.

The problem of contraction or the combination of two words into one, as an issue in the Cebuano translation of the hymns, originates from the changes taking place in the language. The difficulty has to do with the use of many contracted words which retain the apostrophe.

A study of selected materials written in Cebuano[54] indicates that the apostrophe formerly used in certain kinds of words no longer appears.

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54. Three pieces of literature were consulted for this purpose. Two are recent translations of Christian literary pieces: Ang Bag-ong

Words that were formerly joined by the apostrophe are now used in combination as one word, without the sign, although they may also continue to be used as two words.[55] An illustration is the addition of the word nga to a word. Such a word as lunsay which ends with a consonant becomes lunsayng[56] with the final a in nga dropped out. There are a number of cases in the hymnal which point to the problem. But it is not a major one. It is enough to point out that Cebuano is undergoing changes.[57] Therefore, songs for worship must keep up with what is going on in the language. If the Bible,[58] at least the New Testament, is keeping abreast with the development of Cebuano, the hymns should do no less.

Pakigsaad (The New Testament), 1958; and Tomas A. Kempis, Ang Pagsundog kang Kristo (The Imitation of Christ), tr. by P. Berchmans R. Copin, 1961. The third is a weekly magazine, Silaw, Desyembre 14, 1961.

55. Example is lunsay nga in Kempis, p. 36, line 4. Refer to footnote 56.

56. Pinadayag (Revelation), 21:18. Compare with Bugna 21:18 (older translation of Revelation, in Ang Bag-ong Tugon, 1936).

57. These changes have not yet taken a definite form. For example, the translator of Kempis uses dunay, while the New Testament translator employs adunay. Also in Kempis, both anaa and naa are found, p. 32, par. 2, line 12; par. 3, line 5. Silaw employs both gayud and gyod, p. 63, col. 3, lines 1 and 7.

58. The Old Testament is in the process of going through a new translation.

d. Tunes

The last item, concerning the tunes, will be treated in relation to rhythm, scale, and movements. Only the most distinguishing marks of these elements can be considered.

To begin with, the rhythm is strictly metrical. Notes, rests, and measures have definite values, indicated by the presence of the time signature and bar lines. Not one song exists without these characteristics.

The scale is predominantly in the major. Of the total number of songs, only four are in the minor, Nos. 70, 90, 199, and 200. It is noteworthy to mention here that out of the four, only one, No. 70, is not the work of a Filipino. The only other tune by a Filipino is in the major, No. 201.

The movement is expressed by a flowing character as well as by sudden or spasmodic motions. The smooth tunes are attained by the employment of even, long note-values, and close intervals. The melodies characterized by sudden movements are due to the combination of short and dotted short notes, particularly the eighth and dotted eighth notes followed by sixteenth notes. This type of rhythm comprises about one-fourth of all the songs and may be clearly seen in Nos. 68, 120, and 137.

Here again, in these three characteristics we feel that the Western music of the hymns is at variance with native Filipino musical traditions. A detailed discussion of the latter will be found in Chapter III.

In summary, the discussion in this chapter has been focused on two factors that have given substance to the growing enthusiasm for the indigenous hymns of the Church: Filipinism and the feeling that songs presently used are inadequate. Basically, nationalism represents the demand for freedom from control by other peoples, but it also implies interrelatedness with them, as well as mutual acceptance and equal treatment. It stands for the Filipinos' affirmation of their individuality with due respect for other people's assertion of their own. Filipinism means the belief of the Filipinos in themselves. It has stirred the imagination of the people concerning their potentialities and resources, whose development will not only spell growth and progress for themselves, but will redound to the well-being of others. It is the amphasis on the preservation of what is good in their own culture, whether it has been influenced by foreign elements or not. Nationalism denotes the accommodation of outside factors into the native heritage when these elements will enhance what is already there. Furthermore, it means digging deeper into the inner realm of the Filipino personality, so that the people may know themselves better. By so doing, the Filipinos may meet the demands of a growing nation more effectively, as well as contribute to the general welfare of all mankind. There has been encouraging growth in the various phases of nationalism and a development from an initial hostility to feelings of understanding for the former colonial powers.

In relation to the Evangelical Church in the country and to the ecumenical movement, Filipinism is a creative and dynamic approach to the development of Church life. It is a recognition of the people's heritage, and its importance for the proclamation of the gospel and the people's response to the message. This awakening to the deep significance of Filipino culture means appropriating those elements in it that will transform the quality of life within the fellowship, strengthen the bonds of relationship with one another and with God, and enlarge the vision of discipleship that will encompass the deep concerns of God for His people, the Church and the world, as well as promote growth towards a mature Christian personality. At the same time, the Evangelical Filipinos' involvement with this dynamic nationalism has made them realize that a strong Filipino Church does not necessarily mean the removal of those factors of Church life which are foreign in origin. These elements, though alien at the start, have, nevertheless, helped to give substance and shape to the growing Church. On the other hand, those aspects that are a hindrance to growth should be eliminated.

An element in the culture which helps enhance the Filipino image are the folk arts of which music is one. The appreciation of their own music is gaining more and more place in the lives and activities of the Filipinos. For the Evangelical Church to disregard this phenomenon is to do so to its own disadvantage. Neglect of this need in the Church will result in robbing it of an effective witness of the Filipinos to the Christian faith, a necessary requisite to the strengthening of group life

within the Church. It is imperative that an indigenous music should be incorporated into the life of the Christian community.

The other factor, the insufficiency of the hymns now available in the Cebuano hymnal, and other similar collections, intensifies the need for more adequate hymnody. In relation to the form, the songs sung by Evangelical Filipinos lack the lyrical heritage found in the psalms and canticles of Scriptures. Filipino Evangelical worship is musically famished for lack of provision of more of these musical forms. Christian worship that does not provide for the beauty and richness of Biblical poetry, articulated through singing, misses something of the depth of this treasured heritage. This does not minimize the work of the Holy Spirit whose mysterious activity surpasses man's striving and expectation. However, God has endowed man with the capacity for beauty and freedom both to choose and to create musical forms whose profundity can raise the level of man's vision. In addition, the lack of a sufficient number of responses including the "Amen" points to the need for more dialogue between God and man, or between the minister and the people, thus recovering this powerful process of worship.

As to the content, the hymns are lacking in breadth and depth of concern. Most of all, God, the object of devotion, is not given the central place. This is obvious when one considers the very few hymns in the collection which declare His power, majesty, holiness, and love. God's mighty acts in the lives of men and nations echoed by the prophets, and finally shown by the Word made Flesh, are hardly articulated. Except

for the agony on the cross, the mighty deeds of the man Jesus manifesting God's power find little place. Hardly any of the hymns included in this collection refer to Jesus' victory over sin and death. There are few, if any, dealing with the redemptive effect of God's presence within the fellowship of the Church, and through human relationships. Hymns about and from the Bible, those that crystallize the beliefs of the ages in terms of the sacraments and creeds, songs dealing with God's purpose for men and His world, for different seasons and occasions are sorely lacking. The introits, responses, doxologies, prayers, offerings, and benedictions are absent.

What we find are mostly hymns of a subjective nature. This does not mean that subjective hymns are not needed. Man naturally must be concerned with his own welfare. He cannot be divorced from himself. He needs to live with himself in relation to God just as much today as did the people of the past.

However, a Christian is not fulfilling his discipleship if he lives totally in his own world and absorbed only with personal concerns. Therefore, to get beyond himself through worship, he needs objective as well as subjective hymns. And since it is more difficult to relate one's self to God than to those human beings with whom he associates daily, perhaps he needs objective hymns even more.

Not only are the areas limited in so far as Christian faith and life are concerned, but the language and imagery used are not in keeping with the demands of the times. To be complacently satisfied with the

translation of foreign texts is, in a way, underrating the Filipinos' capacity for lyrical expression of their devotion to God in their own language, in an idiom and style natural to them. Those translations that are to be retained need revision. Finally, for the most part, the melodies fail to recognize the distinctive characteristics of Filipino music.

It is, therefore, now our task to discuss the nature of Philippine music, pointing out the distinguishing features that have direct and practical bearing upon the purpose of this paper.

CHAPTER III

CHARACTERISTICS OF INDIGENOUS MUSIC

This study is confined to the relationship of native music to indigenous hymns as a tool of the teaching ministry of the Church. We do not intend to make an exhaustive examination of Filipino music per se; such scrutiny is a task for musicians. Our intention is only to call attention to some distinguishing features that have bearing on native hymnody. Our information is drawn from musicologists and students of the subject, and from direct examination of the vocal music made available to us.

A separate treatment will be given to what has already been defined as tribal and Christian music. While there are similarities between the two traditions, each is a distinct heritage. We will examine the characteristics of each heritage without indicating whether or not a particular feature has been influenced by non-Filipino music. Our responsibility is to understand the nature of some elements of Filipino music as they stand today.

At the same time it is well to remember that indigenous music has a long history of interaction with non-Filipino music. Outside influences have been gradually assimilated into native music through the centuries. What survived the impact has been passed on, and has become a part of the people's inheritance. The influence of Western music has been particularly important in the songs of the Filipinos who embraced Christianity.

A. Tribal Music

There are many ethnic groups of non-Christian background in the country whose music is mostly unrecorded. Since it is impossible, at this stage, to get materials from all of them, this study is confined to the music of thirteen such groups. These are the Bilaan, Tiruray, and Manobo of Mindanao; Hanunoo or Mangyan of Mindoro; Igorot,[1] Bontoc, Kankanay, Nabaloi, Sagada, Ifugao, Ilongot, and Tinguian of Luzon; and the Negrito which is scattered throughout the country.[2] A short portion of an epic from a secluded Christian community in Panay is included because its characteristics are similar to the tribal tradition.

Printed, as well as recorded materials are considered. Recorded materials are important because Western musical notation does not adequately indicate the special features of tribal music, particularly its tonal qualities. One has to listen to it to understand the subtle shadings of tonal rendition.

How extensive these significant elements of tribal music are is not our concern. For this study, the fact alone of their existence should cast some light on the meaning and value of our search. Seventy-two songs,[3]

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1. The term "Igorot" is a general name given to several groups in Mountain Province, such as the Kankanay and Nabaloi, according to Henry Allan Gleason, Professor of Linguistics, The Hartford Seminary Foundation. Since some of the musical materials used in this study are merely identified as "Igorot," we will follow the same procedure.

2. See Appendix I for a map of the Philippines showing where these groups are found, and Appendix II for the materials used in the study of this tradition.

3. Bilaan, eight, music and text; Bontoc, fourteen, all without

forty-seven with words and music, seventeen with texts only, eight with comments about them, and other materials written about this tradition give us the data as to the nature of this music. We will consider the melody, the texts, and the kinds of singing employed. The terms "note" and "tone" are used in the same sense here. While there are some differences, there are enough similarities in them to make an over-all portrait possible.

1. Melody

a. Monodic and flexible

The melodies of tribal songs and chants are monodic and flexible. They are seldom accompanied by instruments.[4] Instruments are played by themselves, or they are used to accompany dancing. While music is monodic, that is, melodic rather than harmonized, occasionally we find suggestions of harmony, although it does not seem to be intentional.[5] In addition to

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music, nine with text and five with comments only; Ifugao, one, text only; Igorot, four, music and text; Ilongot, four, text only; Hanunoo, four, music and text; Kankanay, two, text only; Manobo, four, music and text; Nabaloi, three, comments only; Negrito, two, music and text; Panayon, one, music and text; Sagada, eight, seven with music and text, one with text only; Tinguian, fourteen, music and text; Tiruray, three, music and text.

4. None of the recorded vocal music is accompanied. Likewise, all vocal music heard by the writer including Subano songs not yet recorded, and all Bontoc songs heard and written about by Reid, "Dancing and Music," p. 65, see Appendix II, were sung without instruments. Only one song, the Negrito Uso, written about by Densmore, is accompanied. The gongs played are merely to mark time together with the dancers' hand-clapping, while the man and the woman sing alternately a courting song. Densmore, "The Music of the Philippines," p. 616, see Appendix II.

5. Musicologists disagree as to whether or not there is latent harmony in primitive music, Bruno Nettl, Music in Primitive Culture, 1956, pp. 33-34. Three Tinguian songs sound as if they have two parts at certain

being monodic, tribal music is flexible. Note-values are often relative and the rhythm not measured.[6] However, there are some songs with very strict rhythm, such as the work[7] and dance songs. Of the total number of tunes studied, about half are metrical.

b. Scale

A varying number of tones are used, ranging from two to five or slightly more. Occasionally songs go beyond the octave, but the five-tone system is predominant. The mode may be either minor or major. About half of the songs are in the minor and the rest are in the major.

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points when the voices split. They are the Diwas, Naway, and the Da-eng where the voices part to the fourth and fifth intervals. Gale, "Music," p. 445, see Appendix II. Reid's account of Bontoc harmony indicates only a fourth or fifth above the lower voices, p. 68. Nettl describes this appearance of parts as "accidental lapsing into parallel fifths [and] fourths," p. 80. The Hanunoo Ngayung has two voices; the "principal" and the "other" voices follow different scales. Listen to Conklin, Record P446, side 1, and refer to Conklin, "Cultural Background," pp. 8, 16, see Appendix II.

6. All the Hanunoo vocal pieces, all the Sagada printed chants, and most of the Mindanao songs have unmeasured rhythm. See Conklin, Record P446; Maceda, "Chants from Sagada, Mountain Province, Philippines, Part I," "Chants from Sagada, Mountain Province, Philippines, Part II," see Appendix II; and Magdamo, Records 5801, 5802, see Appendix II.

7. The Bilaan work song, Lamgi, is a good example of the strict rhythm. Magdamo, Record 5802, side 1. Most of the Tinguian songs as transcribed by Gale have restricted movements, but several of them have the capacity to change from one metric unit to another so that they sound very free. "The Song of the Spirit," for example, shifts from duple to triple time, twenty times in all. The tempo may also change many times, as often as seven times in the Dawak. Gale, pp. 447-448.

c. Movement

The most common melodic direction, except for the Tiruray Talagad and the Manobo Ulahingan,[8] assume descending and wavelike movements. Within the general contours of either the downward or undulating movement are smaller ascending ones. The Tinguian chants are mostly of a descending character while the Sagada and Tiruray songs show the wavelike motion. The Talagad and the Ulahingan represent a type by themselves. In many portions of the songs, the melody goes up and down within a wide range.

d. Intervals

The intervals that are most often used are seconds and thirds. These are so common that in some songs they are the only intervals employed.[9] The minor is much more common than the major in the intervals of the third. This results in a smooth rather than jerky melodic movement. This is true metrically: dotted notes are rarely found and only in songs with strict rhythm.

e. Vocal style

The slide, ascending and descending, is almost universal. In some cases, the singer glides from top to bottom or shoots from bottom to top, barely touching the tones in between, with almost imperceptible

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8. Tapes, Silliman Cultural Research Center, see Appendix II. The Tiruray Talagad is found in Magdamo Record 5802, side 1.

9. Examples are the Sagada Nan Dong-aw, Maceda, "Chants from Sagada ... Part I," pp. 53-54; and the Manobo Dingding, Magdamo, Record 5802, side 1.

intermediary notes.[10] In other instances, the notes in between are articulated. The slide can occur in as narrow an interval as a third, and as wide as an octave.[11]

Ornamental or grace notes are very common. The acciaccatura is executed very quickly just before the principal tone and it occurs in many parts of the song. In the long appoggiatura, the grace note receives as much accent as the essential tone before it.[12] We find a certain kind of turn in which there is a series of ornamental tones of varying degrees preceding the principal note.[13] Occasionally a trill occurs: a quick quaver of the voice before it steadies on the principal tone.[14] Still another ornament, tremolo, is slightly different from the trill, in that it persists longer, sometimes throughout the entire song. An example of

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10. The Tiruray Talagad and the Manobo Ulahingan are good examples. In executing the sounding note in the songs that have it, the singer shoots from bottom to top.

11. The Tinguian Dawak, score 1, Gale, p. 447; and the Tiruray Talagad. Examples of a glide in an interval of a third are San Ininnas, score 3, and Nan Liwa, scores 3 and 7. Maceda, "Chants from Sagada ... Part II," pp. 105, 107.

12. San Inan Talagey, score 3, Maceda, "Chants from Sagada ... Part I," p. 54. In the word bayaaway, the a which has the ornament is just as accented as the way with the principal tone.

13. San Ininnas, Maceda, "Chants from Sagada ... Part II," p. 105.

14. The Tinguian Da-eng, score 3, measure 4, Gale, pp. 451, 483.

the tremolo is most noticeable in the recording of tribal music from Mindanao, done by Magdamo.[15] In contrast to the tremolo is straight singing which is found only in Hanunoo music. Technically, these last two characteristics may not be classified as ornamental since they run throughout the entire composition; their appearance is not merely occasional.

In a number of cases, there are tones that waver, that seem uncertain in pitch, unsteady, and seemingly out of tune.[16] And this is intentional.

Pulsating tones place stress on the vowels. In metrical songs like the Bilaan Lamgi, the emphasis falls on the beat. But in a free rhythm, as in the Tiruray Lindugen, the pulse is found anywhere, sometimes in every syllable of a word. In a melisma where a vowel is sung to several notes of varying degrees, each note is accented.[17]

A crescendo sometimes occurs when the note is held. The volume increases to its maximum, then decreases to the end.[18] An inhaled tone

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15. Listen particularly to the Tiruray Siasid and Lindugen. The tremolo stays from the beginning to end. Magdamo, Record 5802, side 1.

16. The song without a title before the Bilaan Latutin, Magdamo, Record 5801, side 2; Sagada Nan Lelale, Maceda, "Chants from Sagada ... Part II," p. 106.

17. In the Manobo Dingding, the e in the last word of the song is sung three times successively after the word itself, each with a strong accent. The stress is so short that it has the effect of a staccato. Magdamo, Record 5802, side 2.

18. The Tinguian Diwas has a swelled tone, Gale, p. 446. In the Panayon Hinilawod, the last syllable of the word liganin is an auditory

seems to come from the back of the throat. It sounds like singing the syllable "... ing" and holding it. The end of almost every musical phrase in Lindugen is inhaled.

A "sounding note," which occurs at the beginning of a chant, is usually of a higher pitch and is prolonged. It introduces the song. While its existence is not noted in the published examples, it is prominent in the recordings, as found in Lamgi, Hinilawod, and Latutin in the Magdamo record; also Urukay in the Conklin record.

Other tonal qualities present a dying tone, where the voice just fades away,[19] to a sudden stop or glottal ending of a phrase or word.[20] Peculiar to the Hamunoo chants is a droning type of tonal rendition. Of the ritual chant Ngayung, Conklin says that "the low, slow and moaning quality of the voice gives the atmosphere of mystery and prayer to this chant."[21]

2. Texts

a. Content

The kinds of text are as varied as are the experiences and occasions for chanting them. They include such chants as those for various

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example of this kind. Magdamo, Record 5802, side 2.

19. Hinilawod, first phrase, last word, last syllable.

20. Maceda, "Chants from Sagada ... Part II," p. 59.

21. Conklin, "Cultural Background," p. 12.

sacrifices and prayers; songs for the dead, calling and driving away the spirits; different kinds of love songs; songs of praise, happiness, weddings, and visiting friends; ballads as well as epics. Every activity - birth, death, planting and harvesting, going to and coming from the battlefield - is perpetuated in a ceremony.

One important fact to remember is that tribal life is a unity. There is no separation of secular preoccupations from the religious. Life is a continuous adherence to and reliance on, as well as consultation with, a deity or spirit. As one writer puts it, "the primitive Filipino hardly distinguished between life and religion. So interwoven were the two."[22] We confirm this observation more particularly when we read their epics, as well as the accounts of their daily activities.

b. Length

The length of tribal songs and chants varies from a six-word song to epics lasting through night after night of singing.[23]

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22. Ernesto Franco, "Filipino Folklore: An Enduring Legacy," The Sunday Times Magazine, May 26, 1963, p. 15. Also refer to Scott, "Worship in Igorot Life," pp. 17-21, see Appendix II; Maquiso, "The Prologue to the Ulahingan, a Manobo Epic," see Appendix II; Wood, "The Tiruray," pp. 15-29, see Appendix II; and Wilson, Ilongot Life and Legends, pp. 14-21, see Appendix II.

23. Hinilawod has been considered the longest Malayan epic discovered so far, according to a collector, Priscilla V. Magdamo Abraham. See her note to this writer, February 11, 1961. Abraham was unable to record the whole epic. But F. Landa Jocano said that he has finished taping the entire epic. He has also transcribed and translated it. It takes about thirty-six hours to chant the whole story. In conversation with the writer, August 27, 1965, Silliman University, Dumaguete City.

The Manobo epic Ulahingan is much longer than the Hinilawod. Tumatas Mampindaupan, considered the best Ulahingan singer today, claims

c. Meter

Every syllable is sung to at least one note. Melismata[24] are usually found in unmetrical chants. The lengths of the lines differ considerably. In the Panayon Hinilawod and in the Igorot Hudhud,[25] the lines vary in length; whereas in the Manobo Ulahingan and in the Kankanay ballads,[26] the lines generally have the same length with occasional variations.

3. Kinds of singing

Anyone, man, woman or child, may sing either solo or in groups,[27] depending on the kind of song. Since response through music is natural, people sing without self-consciousness.

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that he can chant more than one thousand episodes whose "titles" have been written down. In an interview by this writer, April 22, 1965, Barongis, Libungan, Cotabato. Mampindaupan averages eleven hours of chanting each episode, a figure which has been derived from the number of hours he spent in chanting six episodes already tape recorded.

In contrast to these long epics are short songs, such as the Igorot bathing song, Ak-acong, which has only six words. Cavan, p. 36, see Appendix II.

24. Listen to any of the songs in the Magdamo and Conklin records, as well as to the Ulahingan.

25. Hinayap Bantayan, "Hudhud hi Aliguyon," pp. 10-15, See Appendix II.

26. Wilson, "Some Ballads of Northern Luzon," pp. 42-44, see Appendix II; also the Tinguian Da-eng (b) and (c), Cole, pp. 456-458.

27. Espina reports that the Negrito men and women do not sing together, unlike the other groups, p. 18.

a. Direct

In direct singing, an individual or group sings continuously without a break until the song is finished. Direct singing is different from the responsorial where an individual or a group makes a response, or from an antiphonal where individuals or groups sing alternately.

b. Responsorial

This manner of singing requires a leader and an individual or a group to respond. The response may come after every two or three syllables, a line or a whole stanza or section. In the Bontoc sacrificial songs, a leader introduces the theme, and the groups respond.[28] The response is either a repetition of the syllables or lines, or a shout. In some instances, the shout comes any time during the singing. This kind of a response indicates excitement about what the singer is singing and encourages him to continue.

c. Antiphonal

Two alternating groups chant antiphonally. The singers may be all boys, or men in one group and women in the other. In another case, two groups of women are led by men. Or individual men and women may sing antiphonally.[29]

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28. Reid, p. 66. In the Bilaan Lamgi, the response comes after two or three syllables. In the Nabaloi badio, the response is sung by the women gathered around the leader. Wilson, "Some Notes on the Mountain Peoples of Northern Luzon," p. 34, see Appendix II.

29. Examples of an antiphony are: a song performed by all the boys in the Sagada Nan Lelale, Maceda, "Chants from Sagada ... Part

d. Responsorial-antiphonal

This occurs in only one instance, the Nabaloi badio. The two groups sing a "debate." The leader of one sings, and his group responds by picking up his last statement and using it as a refrain. The other group does the same in answer to the first in which the leader sings and his followers respond.

e. Improvisational

Another feature of the chant is improvisation, common in all groups. For the most part, the words and the melody are made up on the spot to suit the occasion or the theme selected. This is so common that even a little Bilaan boy can improvise with ease.[30]

f. Recitative

The recitative is most noticeable in the Ulahingan. The singer recites a line or lines to one note and he emphasizes almost every syllable. The effect is like a declamation before the singing of a melodic line.

II," pp. 98-99; the Tinguian Da-eng sung by one group of men and the other of women, Gale, p. 469; the Nabaloi badio sometimes performed by two answering groups of women with men leaders, Wilson, "Some Notes ... ," p. 34; and the Negrito Uso sung by a man and a woman, Densmore, p. 617.

30. The Bilaan Latutin is improvised by a boy. Magdamo, Record 5801, side 1. The writer heard this boy and others improvise and extemporize. However, there are cases of memorized songs. The Hanunoos have a practice of "trading lyrics with friends and kinsmen from other areas. The words, syllable by syllable are carefully inscribed on the outer surface of bamboo lime tubes and other betel chew[ing] paraphernalia, to be memorized later." Conklin, "Cultural Background," p. 3.

The brief discussion of tribal music presented above draws our attention to some interesting characteristics of that tradition, enough to indicate that a significant musical heritage exists, barely known and understood by Christian Filipinos. The forms, melodic style, tonal renditions, scale system, and movement are so much a part of the lives of the people that music, as they understand it, is at the root of their very existence.

"Secular" musicians are seeking "unheard sounds as well as rare music from remote people"[31] to stimulate them with something new in the attainment of their own aesthetic purposes. The Evangelical Church does not have to go far to find inspiration for new forms to enrich Christian worship, for right within her fellowship are people from many tribal groups, who possess this distinctive musical heritage.

The possibilities for meaningful worship and congregational singing seen against the backdrop of the Cebuano hymnal are vast. In addition, by relating themselves, through native musical forms, to their fellow tribal Filipinos, Evangelicals of Christian background may be demonstrating a highly appropriate, inclusive and ecumenical concern. Evangelical Filipinos may help build a bridge of understanding with other Asians also having ancient traditions with whom they have cultural and historical connections.[32]

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31. Maceda, "Philippine Music and Contemporary Aesthetics," p. 13, see Appendix II.

32. For more discussion on the cultural-historical background of

B. CHRISTIAN MUSIC

Songs (one hundred and seventy-nine in all) from the Christian groups, available for examination,[33] will be described according to the types, the melodies or tunes, texts, and methods of singing. Again, only outstanding characteristics will be treated. A general portrayal of the distinguishing features, without going into a detailed discussion, is sufficient for our purposes.

1. Types

Two main types of songs exist: the longer original composition, written by individuals; and the ordinarily shorter folk songs of the community without known composers. Included in the first, the long or individual compositions, are the Tagalog kundiman and the Visayan balitaw which are believed to be the offspring of the ancient comintang.[34] These songs are generally characterized by a plaintive air. They are

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the Filipinos, see Krieger, pp. 15-44; Laubach, pp. 30-50; Leopoldo Y. Yabes, "The State of Philippine Letters," Progress 1959, pp. 102, 106.

33. See Appendix I for a map of the Philippines where the Christian groups are found. The sources of the songs sung by these groups are the following: Priscilla V. Magdamo, Folk Songs; Songs of the Visayas, vol. I, c1957, forty-one songs; Cavan, twenty-seven songs; Romualdez and others, Advanced Course, see Appendix II, sixty-one songs which include original compositions; S. S. Suarez, Popular Balitaw, [n.d.], seven songs; individual composition, eight songs; and the writer's collection, unpublished, thirty-three songs.

34. The comintang was originally supposed to be a war song, but later developed into different types of plaintive songs. See Gasper de San Agustin, "Conquistas de las Islas Philipinas," tr. from The Philippine Islands; 1493-1898, eds. and annots. Emma Helen Blair and James Alexander Robertson, vol. XL, 1906, p. 246. For more understanding

basically folk songs in character and may well be called the art songs of the Filipinos. For the sake of convenience, the more widely-known word kundiman is employed in the following discussion to represent the longer individual compositions, differentiating them from the ordinary, shorter folk songs.

2. Melody

a. Harmonized and metrical

Largely influenced by the West, most of the music of the Christian groups is harmonized and strictly metrical. The flexible and monodic quality of the tribal music has survived only in a few instances, examples of which are the flexible balitaw of the Visayans to be explained later, and the monodic, unmetrical Panayon epic.

b. Scale

Christian music is written in both the minor and major modes. However, the following observations show some distinctiveness of Christian music in this regard: (1) The use of the harmonic minor is common. Only a very few of the songs in this mode are not harmonic. (2) The minor is often used in combination with the major. This arrangement is more common in the kundiman than in the shorter songs.[35] (3) Most often the piece starts with

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of the comintang, kundiman, and balitaw, refer to Francisco Santiago, The Development of Music in the Philippine Islands, 1957, pp. 6, 11; Romualdez and others, Advanced Course, pp. 57, 63, 67; and Maria Colina Gutierrez, The Cebuano Balitaw and How It Mirrors Culture and Folk Life, 1961, pp. 42-43.

35. Of the thirty-seven minor-major combinations, out of the total number of songs examined, twenty-seven are kundiman, and ten are short songs.

the minor and modulates to major, almost always with repetition. In a few cases, the major comes first to be followed by the minor. Occasionally, a minor-major-minor movement is found. Again, each part is almost always repeated.

While the commonest scale is diatonic like the Western tone system, there are songs of only five and six notes,[36] reminiscent of the pentatonic of the tribal music.

c. Movement

As in the tribal music, a general descending movement, followed by a wavelike undulation, is dominant. The downward motion is so common that, in one instance, all lines end in this way.[37] Nettl[38] finds this downward tendency to be characteristic of primitive music. A probable reason given for this is that the primitive or untrained singer finds it easier to move downward, especially if he is nearly out of breath. Granting this possibility, the tribal tradition seems to be deeply rooted, no longer as a technique but as a "feeling." Modern composers use it even though trained singers know the technique of breath control and can execute ascending direction.

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36. In a random selection of eighteen songs, three have five notes each, and ten have six notes each.

37. Clotilde Martinez, Magbasul Ka; Balitaw, 1950.

38. Nettl, p. 52.

A movement of two to four successive thirds is also common. In one kundiman,[39] a series of several such skips occur no less than thirteen times.

The triplet is another mark of the musical tradition of the Christians. This characteristic is found more frequently in the kundiman than in the short songs.[40] Triplets may be a development of the grace notes of the tribal tradition.

d. Intervals

The intervals commonly employed in Christian songs are most frequently seconds, followed by thirds of which the minor is prominent. This practice is likewise common in the tribal tradition. These close intervals make for flowing singing as noted in our discussion of tribal music. Even notes which contribute to smooth singing are found especially in the kundimans. Dotted figures are found in the short folk songs.

e. Vocal style

In some barrio singing and among the older people, the voice sustains a tremolo throughout the song and the acciaccatura occurs quite often. Slurring, sometimes scooping, is also common. In Cebuano, this type of singing is called pinaloray. Even Evangelical Church people practice this in singing the songs in the Cebuano hymnal.[41] This

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39. Cavan, pp. 17-18, the song Walay Angay ang Camingaw.

40. Of the sixty-one songs in Romualdez and others, Advanced Course, forty-nine are long, thirty-three of which have triplets.

41. The scooping and slurring in the singing of the translated

scooping reminds us of the upward and downward slide of tribal music and could be a survival of that ancient practice.

3. Texts

Various kinds of songs are also found in the Christian tradition. There are work and love songs of various kinds. There are also songs about nature, songs honoring the dead, laments for various kinds of disasters, comforting songs to sustain people in times of trouble, lullabies, carols, ballads, and songs of country, home and family. The length varies from a four-line song to a four-page kundiman. The lines vary in length and each note is sung to one syllable, usually.

4. Kinds of singing

a. Direct

Direct singing, explained under the same heading in tribal tradition, is also employed, with rare exception, for congregational singing in the Evangelical Church. The responsorial form is used on occasion.

The other kinds of singing described are no longer found in more sophisticated groups but are still used by the plain folks of the barrios or villages.

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hymns is probably an effort of the Filipinos to "Filipinize" what was originally foreign to them. This practice of singing Western hymns in the people's own terms is employed by the people in Ethiopia, Wallace, p. 271; and in New Guinea, Ellenberger, p. 264. Wallace says that Western hymns are hardly recognized by Westerners due to embellishments used by the natives to suit their own way of singing, p. 271.

b. Recitative-responsorial

Recitative-responsorial singing is performed by a leader and his group. There are variations in the way this is done. In many instances, a leader recites a line in a monotone-recitative manner and the group sings that line.[42] In one case, the leader recites a whole section of a song and the group responds by singing another section.[43] The leader recites the line either from memory or from the one copy of the text available. Also, as in some tribal songs, the leader not only recites the line, but in addition, leads the group in its response. The plain recitative, without the response, found in tribal music is noticeable in the Visayan antiphonal balitaw to be mentioned again later. When the singer extemporizes his text, he recites, quite often, several words to a note, to accommodate the words in a traditional tune that is improvised in the process of singing.

Some of the occasions in which the recitative-responsorial singing is heard are the following: Christmas caroling, when the whole birth story is recited and sung;[44] during Holy Week when the pasyon[45] is

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42. This kind of singing has been heard many times by this writer.

43. Custodio, p. 52.

44. Some of the stories cover the period from the visit of the angel to Mary, to the time when the family returned from the flight to Egypt. For an example of such a carol, see Catubig, pp. 69-74. For a different beginning and ending, refer to the carol in the writer's collection.

45. A pasyon is a Biblical account sung by the people. "From the 'Pasyon,' early Filipinos learned of, among other things, creation,

recited and sung in the chapels of the barrios and towns, or in public plazas and private grounds; and during a funeral procession or in the presence of the dead. The funeral song, and the way in which it is sung seem to be remnants of the practice of the ancient Visayans. Luis de Jesus reports that the ancients "began their mourning with lugubrious songs, which one of the kin intoned, while the others were very attentive in order to respond, in time, with cries."[46] This antiquated intonation seems to be preserved, in a modified form, in the recitation of the leader today as indicated above. Today, in weddings, baptismal gatherings, and on other occasions generating festive moods when there is singing like the antiphonal balitaw and solos, people shout and clap their hands while the performance goes on. As in tribal practice, this is to show appreciation and to urge the singers to continue. The habit is carried over in formal concerts even in a place like Silliman University,[47] especially if the music is Filipino.

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heaven and hell, animals, people and plants, propagation of the human race, the deluge, Noah and his children, the plight of the Jews and the birth of our Savior." Rodulfo M. Aluyan, "Ateneo Workshop Revives Religious Chant-Pasyon," Manila Bulletin, June 13, 1963, p. iv. However, the term pasyon is popularly applied to the singing of the passion narrative during the Holy Week. See Custodio, p. 52; Santiago, p. 10; Hedriana, p. 34.

46. Luis de Jesus, "General History of the Discalced Religious of St. Augustine," tr. from The Philippine Islands; 1493-1898, eds. and annots. Emma Helen Blair and James Alexander Robertson, vol. XXI, 1904, p. 206.

47. An uninformed Western performer will perhaps find this spontaneous response disheartening. During the performance of the New York Woodwind Quintet, November, 1963, at the Silliman University gymnasium, there was clapping at the end of every movement. An American professor

c. Antiphonal

Antiphonal singing in Christian music is practiced not between two alternating groups, but between a man and a woman. These two persons "debate" on any subject, each trying to outdo the other, dancing as they perform. This practice is commonly called balitaw and is common among the Cebuano Visayans, and differs from the solo balitaw mentioned before.

It is likely that this type of antiphony is an offshoot of the ancient manner of alternate singing between groups. Luis de Jesus reports on the Visayans:

> The method of their ceremonies was as follows: Those who were present were summoned, handsomely dressed and adorned, by the sound of certain harsh bells (or, rather, unmusical cattle-bells) ... while they were waiting for all to gather, those who first came began certain songs, alternating between men and women, in time to the sound of small drums.[48]

However, alternate singing between a man and woman is also found in the tribal tradition. The Negrito courting song, Uso,[49] is performed this way.

d. Improvisational

This kind of singing is connected with and is part of the antiphonal balitaw. The first person to sing, usually the man, picks a traditional melody and theme, and begins the singing. Each singer extemporizes

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of Silliman University, performing at Marawi City, was about to leave the stage while he was in the process of playing the piano because there was shouting and clapping.

48. Jesus, p. 203. 49. Densmore, p. 617.

his or her text on the spot to fit into the general rhythmic pattern which is somewhat improvised and sufficiently flexible to accommodate the text. Sometimes modulation is started by one and singing in the new key is continued by the other.

Improvisation also takes place in the solo performance on various occasions. One such occasion is the pounding of rice. The singer sings to the rhythm of the pestles and his guitar. Another instance is a dice game in which the person in charge shakes the dice to the rhythm of his or her singing. The writer has witnessed both. Not long ago, she heard a balitaw singer who chose a theme on the spot and sang alone.

The foregoing discussion has presented relationships between Christian and tribal musical traditions of the Filipinos. The former still retains several aspects of the latter, thus providing a link between the two heritages through which each may serve and strengthen the other. Both are intimately concerned with scalar, rhythmic, and tonal qualities, as well as with movement and ways of execution that are rich with potentialities for more beautiful and dignified melodies than many of those found in the present Cebuano hymnal.

How these musical traditions can be utilized effectively by the Church has been the preoccupation of many minds. To some, native music is not fit for the Church, for them it is secular. Although some of the tribal music is religious, it is neither Christian nor Church music. To answer these objections may raise other questions: What do we mean by secular or religious music? Is there a difference? We can say that

one difference lies in what a society or community has termed religious or secular, mainly because one is used in the Church and the other outside the Church. Can we not also say that a tune per se is neither secular nor religious, until it is associated with a particular function or set of words? The religious and secular songs present different subject matter, but the ideas are expressed by means of the same musical tools and materials. The same Cebuano language is employed to articulate one's thoughts in the market place every day and in the pulpit on a Sunday. The same wood, bamboo, thatched roof, and linear design will make a house to live in or a Church building in which to worship. It is the selection, arrangement, and the shaping of materials that will produce a steeple or a cross which differentiates a Church from an ordinary house.

The same musical materials and tools are used in shaping the melodies of the religious song, Managbuhat Kita[50] (No. 152, Cebuano hymnal), and the secular Ili, Ili, Tulog Anay (example IV-B, p. 107). Perhaps the only difference between the two is that the first one is supposed to be a Church song, and the other is not. Yet, if we examine the music of both, the arrangement of the materials has produced a lilting characteristic in the religious song, while the melody of the secular song results in a flowing and dignified composition. We are concerned with the best possible hymnody to serve the purposes of Christian worship and the educational

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50. The English title of the song is "To the Work," by F. J. Crosby, sung to the tune by S. H. Doane.

ministry of the Evangelical Church in the Philippines. Our interest is particularly focused on the tools used in producing the texts and melodies through which this objective can be obtained.

We move on to a discussion of the ways in which indigenous music can be made a vehicle for the people to sing their devotion to God in their own tongue.

CHAPTER IV

THE USE OF INDIGENOUS MUSIC IN THE CHURCH

The use of indigenous music in the hymns of the Church does not preclude the continuance of Western hymns that are found to be helpful for the personal growth and the worship of the people. It is important to give full recognition to the place of Western hymns in the Church in the Philippines. Even before the advent of Evangelical Christianity, Western Church music had already become a part of the Filipino tradition of those who embraced Roman Catholic Christianity. The exposure of the Evangelical Church and seminaries exclusively to Western hymns for more than sixty years has established a kind of relationship which cannot and should not be disregarded and discarded in the light of the movement to sing indigenous hymns in the Church. Evangelical Filipinos have grown up with them and have considered them a part of their lives. Useful Western hymns in the Cebuano hymnal should therefore be retained and passed on. In fact, there are many powerful Western hymns that should have been included in the hymnal. At this point, we suggest that a good hymnal must be ecumenical; therefore, it must incorporate hymns both from the East and from the West.

The influence of Western hymns is now rooted in the lives of the Evangelicals so that any Filipino attempt to produce native hymns is colored by them. We dare say that perhaps Filipinos might not have thought of producing their own Church songs had they not been exposed

to the Western hymns. They would probably not have awakened to the possibilities of singing hymns in their own tongue and music, had not their thoughts and feelings been aroused by the hymns of other peoples, which are expression of devotion to God in their own way. The accommodation of some of the elements of Western hymnody into the indigenous songs of the Filipino Church is inevitable, as seen in the examples of Filipino hymns given in this chapter.

Filipinism, one cause for action among others, has stimulated the enthusiasm for indigenous hymns. It has aroused interest in appropriating native music for use in the Church. This is true not only in the Evangelical Church, but also among the Roman Catholics.[1] However, while there is this growing feeling for indigenous music in the Church, the need of and the desire for native hymns also requires a corresponding reflection on the "why," "what," and "how" of creating native hymns. We shall try to answer these inquiries by dealing with the following four topics: some principles for appropriating certain elements of native music for Church hymns; native melodies in the creation of indigenous hymns; other aspects of native music for Church use; and the authority related to the use of native hymns.

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1. The Roman Catholics are also experimenting with the use of native themes for the Mass. Refer to Ophelia R. Lopez, "Folk Spiritual in Liturgical Music," The Sunday Times Magazine, May 26, 1963, p. 4; Anthony Morli, "Mass in Pilipino," The Manila Times, November 11, 1964, p. 4; "Manila Cathedral Choir To Sing Misang Pilipino," Manila Bulletin, October 30, 1965, p. 4.

A. Some Principles for Appropriating Certain Elements of Indigenous Music for Church Hymns

The principles to be discussed have been derived from certain factors indicated explicitly or implicitly in the preceding chapters. One is the Evangelical Filipinos' involvement with Filipinism as this affects the Evangelical Church. Another is that while the tribal and Christian music have several elements in common, there are aspects in one that are not present in the other. Also, in the regions where a given tradition is found, the various elements of this heritage are not equally employed; therefore, certain aspects are more commonly used than others. Still another has to do with the fact that hymns are the expression of the people. Hymns are intended for the congregation to sing, a fact that must be borne in mind when choosing certain components. One more factor is the Evangelical Filipinos' capacity for growth towards maturity in the Christian faith and life, and hence their need to give expression to this faith and life in their own way.

1. Close Relationship between Indigenous Music and the People

The fact that their own music is familiar to the Filipinos, with some elements more significant than others to certain individuals and groups, is a strong reason for appropriating this music for Church use. People respond to it naturally because it has been their own tradition since birth. Their attachment to it has been engendered through the years, so that when a Filipino hears a native strain, his immediate response is one of kinship and poignancy of feeling. He is simply

drawn to it. If one is moved by his own music, using it for worship in singing of hymns may help draw him to God in a significant way. The world today has too many factors that alienate people from God. Therefore, the Church needs strong aspects in its life that can attract people and help in the reconciliation of individuals to God and to their fellowmen. Native music may be one such element.

2. The Capacity of New Hymns to Attract the Attention of People

Anything new seems to have the capacity to attract attention. While native music is common and familiar to the Filipinos, its use in the Church is very new indeed. To bring this music to the Church is something unusual. If other areas of life, such as entertainment, are capturing the interest of people with the use of electronic music, improvisation, native music and dances, the Church cannot afford to lag behind in taking hold of the imagination and stimulating it to a creative growth in the direction of new hymnody. Some Catholic Churches, for example, in their effort to keep abreast with the changing times, employ jazz in the celebration of the Mass. New conditions demand new interpretations of the proclamation of the gospel and of the potential fellowship within the Church, giving impetus to new commitments. The freedom which Evangelical Filipinos now enjoy should urge them forward to experimentation in the various aspects of Church life, with native music in particular.

3. Variety in Congregational Singing Derived from Indigenous Music

It is monotonous to hear a congregation singing the same type of hymns and in the same way from Sunday to Sunday. Music has a drawing

power, and the hymns should have this compelling quality to attract people. But, one wonders how an apparently sleepy congregation can stimulate its members into attending worship. This may be done by introducing new hymns. With the limited number and types of hymns found in the Cebuano hymnal, the addition of new elements from native music may add new life and strength to the singing of the congregation for the glory of God.

4. A Link with History Established by Some Characteristics in Common with Indigenous and Traditional Church Singing

Certain native components, when appropriated by the Church, make the Church contemporaneous by being sensitive to what is going on in the world today and moving along with it, as well as by relating it to the past. Some of these elements are the chant with its monodic character, as well as the antiphonal and responsorial ways of singing which were found in the early Church and are employed by some Church bodies today. These items serve as a bridge between the present and the past. To be a part of the ecumenical movement, the Philippine Church must not and cannot sever its tie with history.

5. Selection of Some Indigenous Elements for Functional Purposes

Certain aspects of native music might be employed for practical reasons. For example, the technique of "lining out" might be utilized when hymnbooks are not available or when some Church members do not know how to read. Also the "sounding note," another example, can furnish the pitch for congregational singing where there is no organ. These native features not only give variety in singing, but also provide some tools

for forceful congregational singing. For example, the organ is sometimes an obstacle because people depend on it to produce the sound instead of themselves singing the hymns as they should.

With the above principles in mind, let us consider the various methods by which some parts of native music may be brought into the hymns and the singing of the Church. The discussion which follows is based upon the experiments carried on by the writer as mentioned in the Introduction. The first creation of hymns based on indigenous musical ideas was a demonstration for the class in Hymnology in the College of Theology, Silliman University, in 1954. The positive response of that class and of succeeding classes to the singing of native hymns, as well as requests for indigenous songs of the Church from individuals and groups have given encouragement to produce more Filipino hymns.

The result of the experiment is by no means decisive, nor are the conclusions final. Perhaps the native hymns produced are far from what hymns should be, even within the context of the principles formulated by this writer. If, as the writer maintains, the creation of Church music, like all other music, should be a constantly growing art, then no doubt most of these hymns will be outmoded by the standards of the future. However, it is hoped that what is being shared here will start us thinking on a subject which is only beginning to be explored.

B. Native Melodies in the Creation of Indigenous Hymns

1. The Nature of Indigenous Hymns

The best creators of indigenous hymns are the Filipinos themselves. Non-Filipinos, such as the fraternal workers who know the Filipino language and music, may create Filipino hymns. Their effort will help and benefit the Filipinos who have very little or no experience in producing their own hymns. But their creation will be authentic only to the degree in which they identify themselves completely with the people and their culture, and this does not seem to happen often. Therefore, it would seem that their efforts will bear more fruit if directed towards encouraging and stimulating the Filipinos in developing their own resources. Their knowledge of these materials will place the fraternal workers in a better position to guide and counsel. We shall discuss briefly four reasons why Filipinos themselves should be encouraged and guided in their efforts to produce their own hymns.

The first reason is that the hymn words and music will come as a natural outpouring of the Filipino creator. The peculiarities of idioms, image, and sound of the native music and language are the products of the flow of experiences stored in the lives of the people. These experiences have sunk deep into the inner consciousness of the Filipino. They evoke a particular mode of responses, often defying description; one that is unique to those who are born and raised within the context of a native cultural pattern unfamiliar to the foreign born. For example,

to a non-Cebuano, the phrase ang pamanagbanag sa kabuntagon, meaning "the coming, or the dawning, of the morning," will not call forth the same kind of response, identification, and emotion that it would from a Cebuano. The lifetime of experiences and associations in a field of relationship lie behind the immediate response to the euphony of the phrase in a way only possible for a native. Howard L. Kingsley and Ralph Garry say:

> When we ... hear familiar sounds, the pattern takes form readily and a clear apprehension occurs at once because perceptual traces have been established by our ... hearing like sounds many times in the past. ... memory is made possible by the persistence of traces in the brain which allow a carry-over from previous to present experiences.[2]

The sensitivity felt by a Filipino, or any native for that matter, is expressed by Key who says that "a native musician who already 'feels' his forms can compose hymns which will not conflict with the tonal experiences which his people have stored up."[3] In like manner, some people in New Guinea[4] have produced a kind of hymnody which is uniquely their own. The hymns have very short uneven lines which are pictorial and full of action words, pointing out their peculiar experiences expressed in hymns that are "indigenous in thought."

There is, perhaps, some truth in the assertion of Fernando Zobel when he says that there is an "elusive quality that one calls Filipino"

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2. Howard L. Kingsley and Ralph Garry, The Nature and Conditions of Learning, 2nd ed., 1958, p. 109.

3. Key, p. 261. 4. Ellenberger, p. 264.

which a foreigner cannot realize. He states that it is not the medium used, nor the subject that makes an art form Filipino, but the artist himself who expresses this quality in his person.[5] Erich Fromm reminds us that "in any kind of creative work the creating person unites with his materials."[6] The Filipino born with the language and musical resources which are already a part of himself has long integrated these creative tools at will, as no non-Filipino can do in the same degree and quality.[7] An individual acts and interacts with his environment as a unified whole,[8] and for the Filipino, his musical idioms, habits, and skills operate as a totality in his whole being, thus making possible the emergence of a musical creation which is distinctly "Filipino."

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5. Fernando Zobel, "Filipino Artistic Expression,""Philippine Studies, vol. 1, no. 2, September, 1953, p. 126.

6. Erich Fromm, The Art of Loving, 1956, p. 17.

7. Let us take the example of an American missionary who attempts to describe in Cebuano verse the significance of Christmas within the context of Philippine customs. To begin with, he cannot help associating Christmas with snow, bells, tinsel, evergreens, fruitcakes, and other objects familiar to him. Then he translates this imagery in terms of a hot day, banana plants, bamboo and paper lanterns, beko and bodbod (native delicacies), and children carolers rattling their cans while singing for money. The effort to transfer the imagery into another context, from American to Philippine conditions, has resulted in a "snow-covered" banana plant or bamboo branch, simulated by cotton or beaten laundry soap. A representation that is neither American nor Filipino has emerged. To describe this image in Cebuano verse is another difficult matter, adding further distortion.

8. The organismic theory which views a person as a unified whole is discussed by Calvin S. Hall and Gardner Lindzey, Theories of Personality, c1957, pp. 297-333.

There is another reason why Cebuanos themselves should produce their own hymns. Cebuano hymnody is in its infancy. Its growth and refinement and the struggle to keep it alive comes from within. It is kept fresh by the waters of its own spring, flowing from the lips of those who have uttered the words and sung the music since childhood. A Filipino shapes his own heritage, and in turn, is molded by it. The vitality which insures further refinement of his artistic expression is stimulated. In other words, we cannot speak of the advancement of the Cebuano hymn apart from those who speak their own language and sing their own songs.[9]

Still another reason is that the hymn form is an articulation of the sentiments of the people, and should therefore be the voice of the majority and not of a few people.[10] If this musical language of the Church is to be the expression of the members of the fellowship, the creation of the hymn should be the responsibility of many. This goal may be attained if the people are made aware of their heritage and

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9. Vicente Espinosa, a hymn writer, one of whose hymns appears in Awitan Ta ang Dios, by Elena G. Maquiso, ©1962, No. 52, has attested to the refinement of his works through discipline of actual writing of native texts. He contributes Cebuano poetry to local magazines. See Silaw, Enero 10, 1963, p. 2, inside cover.

10. While Romulo speaks in terms of the national language, Pilipino, his ideas hold true of the Cebuano. He says that Pilipino "as a language is capable of expressing the intelligence and refined sentiments of our people. We need to comprehend the universe of facts ... ; of arts and letters, in our own terms ... . For this, a language of our people is needed in order that the national culture be participated in by the majority that constitute that culture, in order that our schemes

realize that it is filled with possibilities for the development of life,[11] so that the hymns which will be used in the Church come as the declaration of general sentiment and common sanction. With encouragement, guidance, and acceptance of what the people are able to accomplish at a particular time and under particular circumstances, many more hymns will likely appear. The Evangelical Church may yet witness the flowering of Cebuano hymnody in our time.

There is one more reason why Evangelical Filipinos must create their own hymns. They are ready for the task of producing their own

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and ideals should not appear imposed upon them by a pretentious elite. Our ideals, in short, should then take on the aspect of a general sanction." Carlos P. Romulo, "On Nationalism," Manila Bulletin, December 31, 1963, p. 4.

11. Vicente Espinosa and Ramon Gloria, Hymnology Class, College of Theology, Silliman University, 1957, see the possibilities of their Cebuano language for expressing their sentiments in religious verse. They have done something to realize these potentialities. To show Espinosa's ability to express in native poetry, he finished the text of the hymn Gitudloan Mo O Dios, No. 52 in Awitan Ta ang Dios in a short time. The next day he presented the text to the class who had encouraged him to write another set of words about the Bible to a tune in the Cebuano hymnal, No. 90. His lines have remained unchanged since he wrote them. Gloria has the capacity to produce both words and tunes. Helen Sumagang, Hymnology Class, 1961, has received prizes for children's songs from DYSR, a radio station owned by the Church and located on the campus. Helen Gabitan of the same class finds writing hymn texts a challenging task. She shows promise for Samareño hymns as does Rodulfo Nieves for Bicolano hymns. Alfredo A. Cafe and Faustino M. Preciado are contributing to the growth of Cebuano hymns. Cafe is a staff member of DYSR and director of the Dumaguete City Church Choir. His own compositions are sung by that choir. Preciado is a lay evangelist of Dipolog, Zamboanga del Norte. Angel Sotto, a retired minister, has also made his contribution. To know something more of Sotto's work, refer to Faustino M. Preciado, "Shepherd of Unseen Flock," Philippine Christian Advance, vol. VI, no. 4, April, 1954, pp. 4, 16.

hymns because they are mature enough for the responsibility. Their desire for native hymns has been sparked by Filipinism and the ecumenical movement. But their musical habits and skills, their attitude toward their own heritage, and their long exposure to Christianity are some other factors that have been active in getting them ready to do the work.[12] Hymns of their own making will constitute another indication of their development and understanding of the Christian faith and life, for themselves in their own situation, and in their relationship to others. The more avenues there are for expressing one's devotion to God, the better. Church members with lyrical talents can be encouraged to formulate, in beautiful poetry, their ideas and feelings about God and the world. Minds that can produce lines of poetry, and lines that can convey high thoughts of God are hallmarks of growth regarding which the Evangelical Filipinos can be happy and grateful. Ellenberger rightly exhorts, "when a musical people ... embrace the gospel, it is of importance to the virility of the Church that they be ... encouraged to express their praise and devotions in this language of the heart."[13]

Since Evangelical Filipinos are stimulated to create their own hymns, the performance of the task will, no doubt, be a satisfying experience. And the hymns produced are rewards themselves that will

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12. More discussion of maturation and readiness is found in Kingsley and Garry, pp. 135-155; also see James C. Stone and Frederick W. Schneider, Foundations of Education, vol. 1, ©1965, p. 126.

13. Ellenberger, p. 263.

excite them further to do more. The reception these hymns will be given can furnish another incentive for continuing the work of production.[14]

Our understanding of the nature of indigenous hymns leads us to the problems of utilizing native resources. The methods discovered by this writer in her experiment[15] and shared here are by no means the ultimate and the only ways possible. They only serve as indications of what may and can be done with native musical resources.

2. Melody

Two ways have been followed in the creation of hymn tunes based upon native music. They are the use of traditional tunes and the creation of original melodies.

a. Use of existing tunes

The Evangelical Filipinos who are against the use of native music in the Church experience a psychological block whenever mention is made of the possible use of native tunes. They view with alarm even the mere prospect of hearing sacred words sung in the Church to the tunes of the popular Bahay Kubo,[16] Sa Daplin sa Usa ka

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14. For more discussion of reward and satisfaction, refer to Stone and Schneider, pp. 124-125; Hall and Lindzey, pp. 432-438; Kingsley and Garry, pp. 267-277.

15. The product of this experiment has been published by Silliman Music Foundation, in a volume already referred to, Awitan Ta ang Dios.

16. This very popular song is sung by children in grade schools. Panlasigui, in his article indicated before, merely mentions the undesirability of using the tune for "obvious reasons," and because it is not "structuralized for religious worship." He has not explained what these statements mean, pp. 42-43.

Sapa,[17] Banag Tongtong sa Bato[18] and other familiar melodies. Such a reaction is understandable, for how can one focus his attention on God in worship when he sees in his mind's eye a small nipa hut loaded with vegetables, and broken-down shack, pictures that are associated with the first two tunes; or with sea shells, their tips being chopped off, the idea with which the third song is associated. However, such apprehension seems to suggest that employing an entire well-known melody is the only way in which traditional tunes can be brought into the Church. We will discuss this method and also two additional ones.

(1) Use of an entire melody

(a) Without changes

This procedure should be used with caution. Employing the whole tune without alteration is recommended only if the song is not known or popular. Otherwise, using it as it is may evoke indifference and dislike for it, because of secular or non-Christian associations, as has already been pointed out.[19] This warning is needed at this initial stage of native production because even those who favor the employment of native music in the Church are not quite ready to appropriate and

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17. Before World War II, Frank C. Laubach, a missionary, used this melody to his English text entitled "O Sweet Christ There Are Tears in Thine Eyes." The attempt drew an unfavorable reaction from people due to association with secular words. The hymn which was in mimeographed form is no longer available as far as we are able to ascertain.

18. Magdamo, Folk Songs; ... , p. 86. 19. See n. 17, above.

hear popular folk tunes as hymn melodies. Perhaps later on, popular melodies might be easily accepted. History has shown that tunes of ballads and songs of the court found their way into the Church in Germany during Luther's time.[20] However, our principle of work is that of gradual use of popular tunes.

This approach has been tried but once, as far as this writer's own experience is concerned. The tune Remegia, example I below, is hardly known at all. In fact, it was heard by the writer only once.[21] None of those who have sung this hymn in the churches where it has become familiar have heard of this tune before.[22] Accordingly, no link is made with a secular theme.

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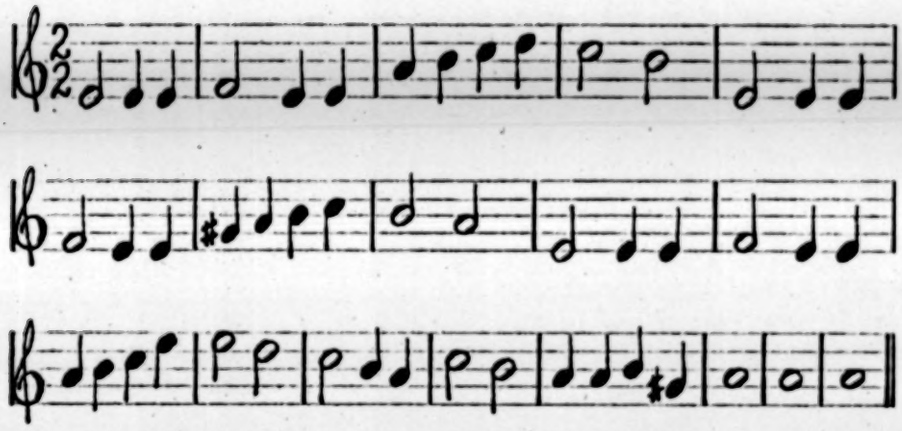
20. Martin Luther, "The Hymns," tr. by George McDonald, rev. by Ulrich S. Leupold, Liturgy and Hymns, ed. Ulrich S. Leupold, of Luther's Works, ed. Helmut T. Lehman, vol. 53, ©1965, pp. 196-197, pp. 212-213.

21. This tune which the writer thought was original had already been sung to the words of a dedication hymn. Stopping by a small store one day, she heard a blind beggar singing to the accompaniment of his guitar. To her surprise, the melody was exactly like the tune in the example given, except for the difference of a few notes. There was no opportunity to record the song sung by the beggar, so the tune as he sang it cannot be given here. But the words were about a poor boy who would go to school without any provision for his lunch. When meal time came, he would just watch his schoolmates eat while he went hungry. Why there is close correspondence between the two tunes can only be surmised. What probably happened is that the song must have been learned when the writer was small and unwittingly recalled when this hymn tune was created.

22. Students, two of whom were Helen Sumagang and George Po Ba, of the College of Theology, assigned in 1962-63 to outlying churches for their Field Work, reported the same response.

Example I, Tune Remegia[23]



(b) With changes

This procedure is particularly helpful if the tune is a popular one but possesses possibilities for a hymn melody. For example, certain movements may be rearranged or removed and note-values or rhythm modified or altered.[24] This is done in order that the melody will not sound exactly like the original, but will yet maintain its basic design. Three illustrations will be given, two tunes coming from the songs of the tribal groups and one from the Christians.

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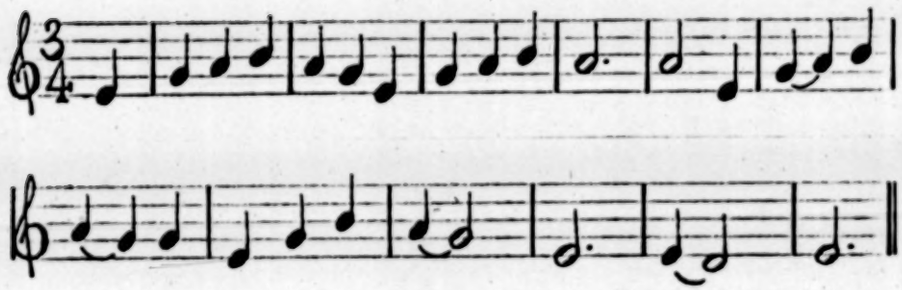
23. Maquiso, Awitan ... , No. 55.

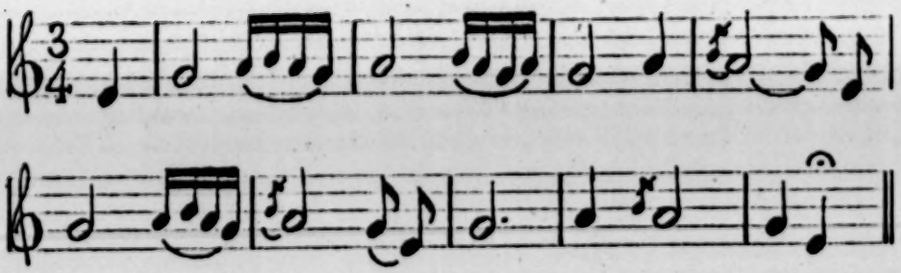
24. Alterations made in the key signatures are not noted because it is felt that the transcribed music found in the books used do not bear the original key. This is true of the songs collected by the writer.

The first example, II-A, Pagbantay, is the tune of a benediction and is derived from the Igorot melody in illustration II-B. The time signature of the original is kept. Changes are made in the note-values, certain movement and notes are removed, and the first five notes in the original are repeated to complete the first line of the benediction tune. The last three notes of the Church melody are added for the "Amen."

Example II-A, Tune Pagbantay[25]



Example II-B, Igorot tune[26]

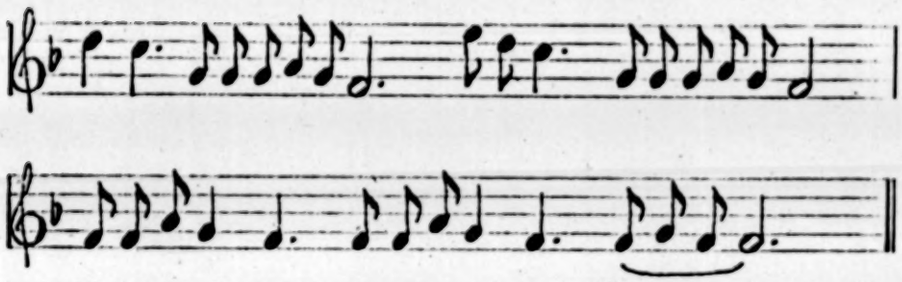


25. Maquiso, Awitan ... , No. 42

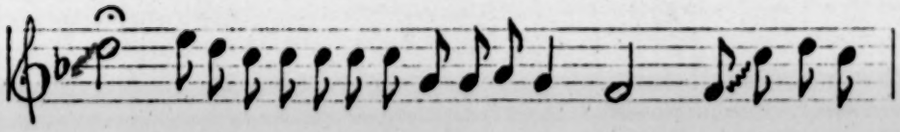
26. Romualdez and others, Primary Grades, p. 67.

The next is the melody, Bilaan, illustration III-A, a prayer response derived from another tribal song,[27] a Bilaan lullaby, III-B. Since this response is intended for those of Christian background who are unfamiliar with the chant, only the flexible character of the chant is modified. The arrangement of the melody is without time signature and bar lines, but the notes are given proportionate values. Alteration is further made through the elimination of certain repeated notes and figures.

Example III-A, Tune Bilaan[28]



Example III-B, Bilaan lullaby Egode[29]

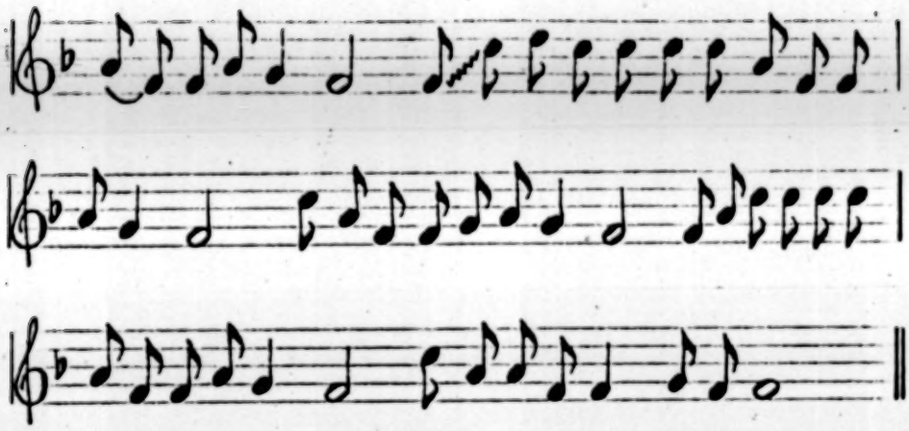


27. This chant was heard by the writer during a visit to Lun, Cotabato, 1955. It was early morning by the beach. A grandmother, Yongan Kambo, was singing to her grandson in her arms, while facing the sea. She was telling the child that if sorrows come, the tranquility and beauty of the sea would help him. The old woman said that the tune is traditional, but she supplied her own words.

28. Maquiso, Awitan ..., No. 7.

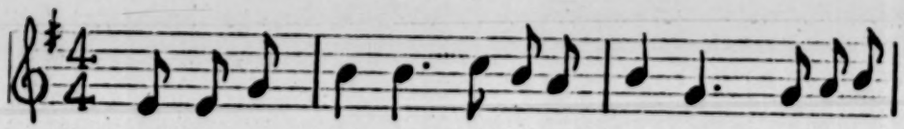
29. See the writer's collection.

Example III-B -- Continued



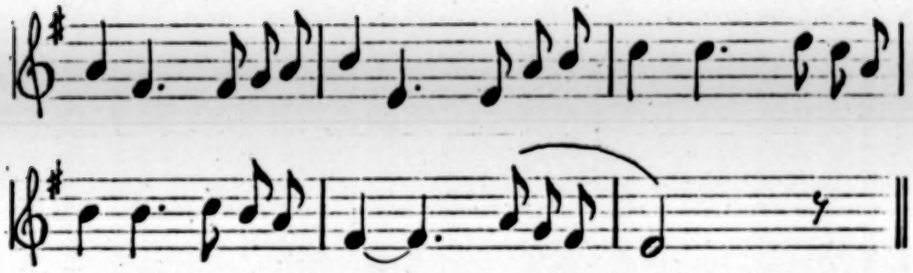
The third tune, Halad, is an offering song, example IV-A. This is appropriated from the melody of a popular folk song of the Ilonggo Christians, IV-B. The rhythm is shifted from triple to quadruple. Some notes are omitted and the order changed. One note not found in the original, the "d" placed in the sixth measure of the offering tune, is added. Some note-values are changed.

Example IV-A, Tune Halad[30]

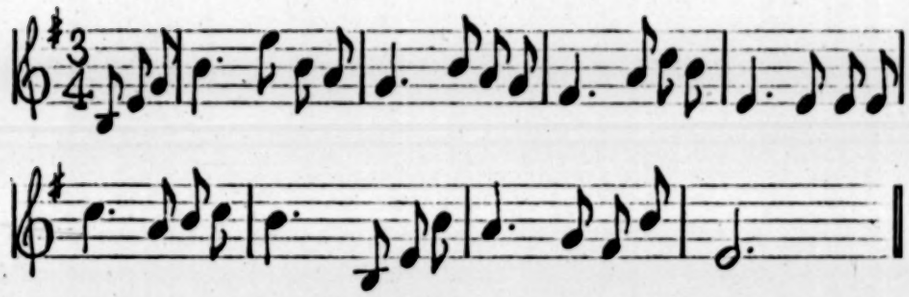


30. Maquiso, Awitan ... , No. 17.

Example IV-A--Continued



Example IV-B, Ilonggo song Ili, Ili Tulog Anay[31]



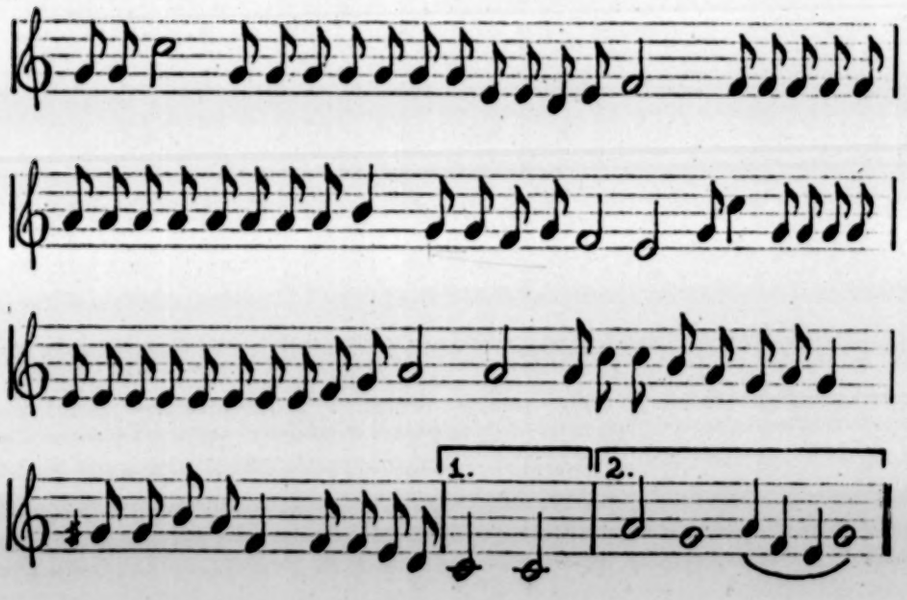
(c) Additional movements at the end

Adding some original notes at the end of the melody is done to lengthen it if it is not long enough for the text. The tune Umari, example V-A, comes from a folk song of the Visayan Christians, illustration V-B. This hymn melody is sung to a paraphrase of Psalm ninety-five. The triplets of the original are removed. From a restricted

31. Magdamo, Folk Songs; ... , p. 9.

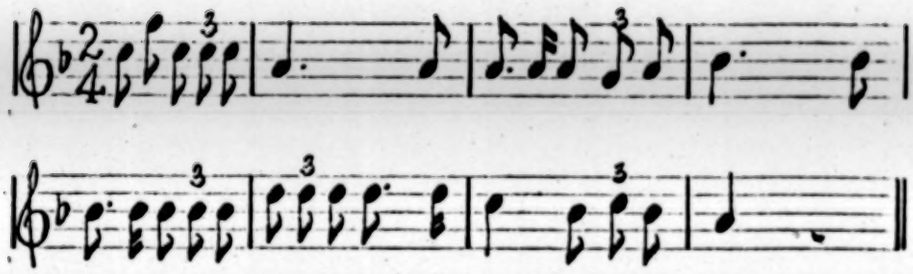
duple time, the rhythm is made flexible without the time signature; but notes are given proportionate values. Working it out this way gives a chant-like quality to the singing of the psalm. The entire melody of the original is able to accommodate only the first two lines of the text, so two additional lines, the third and the fourth, are added. Most of the third line of the psalm tune is a repetition of the first, and the last line is an added creation.

Example V-A, Tune Umari[32]



32. Maquiso, Awitan ... , No. 39.

Example V-B, Visayan song Owak[33]



(2) Extended theme or line

Extending the theme[34] or the repeated movement of a tune, and adding to it phrases of one's own creation, is another way of making use of a traditional melody. The tune Ibayaw, VI-A, is the repeated theme, VI-B, appearing four times in a folk song of the Tagalog Christians. The rhythm is changed from duple to free pattern, although the notes are given values which are flexible due to the absence of the time signature and bar lines. The Church tune is divided into two parts, each sung as a response to the minister's spoken portions.

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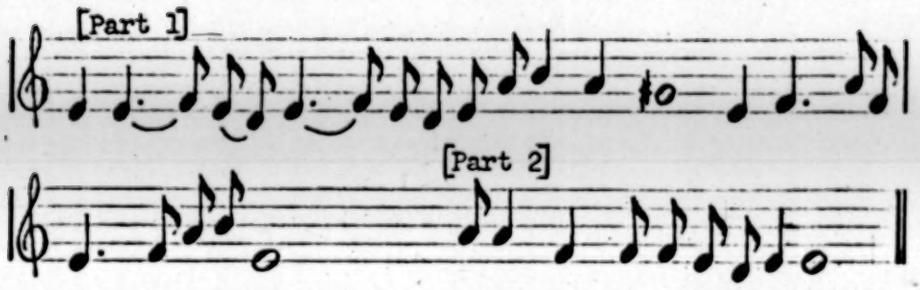
33. Cavan, No. 6.

34. The opening bars which constitute the theme of the Ilongot song Kadummang are used by Vicente M. Soles recurrently as a music for the Catholic Mass. See Lopez, p. 4.

Example VI-A, Tune Ibayaw[35]



Example VI-B, Tagalog song May Isang Bulaklak[36]

Choosing a line anywhere in the song and making it a starting point for a longer tune is still another way of using a traditional melody. The first line of the hymn tune Sotto,[37] not given here, is found in the middle of a longer carol.[38]

(3) Lines and phrases

(a) A line

This short movement is particularly useful for responses, Such as the "Amen," appropriated with or without changes. Three examples of

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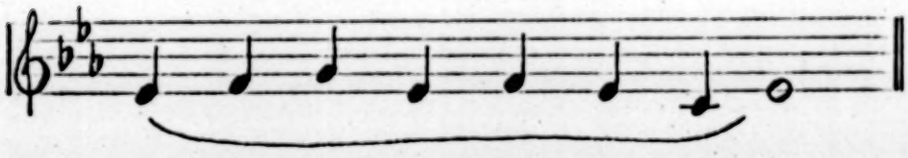
35. Maquiso, Awitan ... , No. 20. 36. Cavan, No. 24.

37. Maquiso, Awitan ... , No. 54.

38. See Fortunata Saycon's collection of folk songs in the

tunes for the "Amen" are given to illustrate this procedure. Example VII-A is the second line of a folk tune of the tribal Ilongot, VII-B. The changes made are in the removal of one note, note-values and in the rhythm from strict to free.

Example VII-A, Tune Ilongot.[39]



Example VII-B, Tune Sa Lupa ng Pangarap[40]

Example VIII-A is the third line, illustration VIII-B, of a song of the Ilocano Christians. Two notes of the same degree in the original are removed and the note-values are altered. Also the meter is converted from a rigid to a flexible one.

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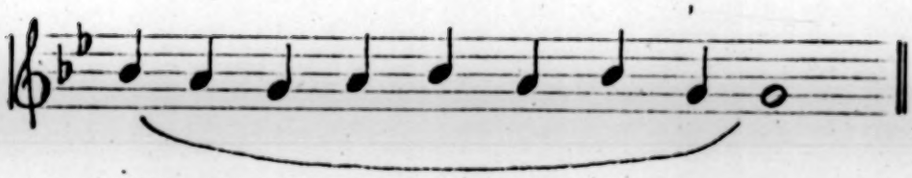
writer's possession.

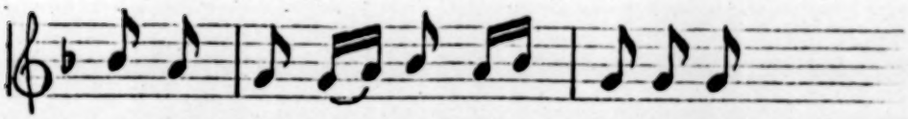
39. Maquiso, Awitan ... , No. 23.

40. Romualdez and others, Primary Grades, p. 15.

Example VIII-A, Tune Ilocos[41]

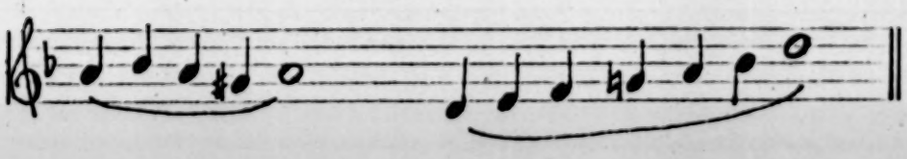


Example VIII-B, Ilocano song Isip-Sisiw[42]



The tune IX-A, of a two-fold "Amen," is the third line, IX-B, of a song of the Visayan Christians. The line is divided into two with some notes omitted. Values of notes are altered as well as the rhythm from a rigid to an elastic one.

Example IX-A, Tune Samar[43]

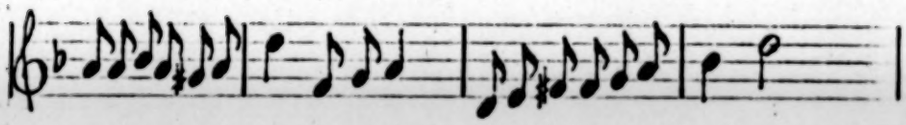


41. Maquiso, Awitan ... , No. 24.

42. Romualdez and others, Primary Grades, p. 174.

43. Maquiso, Awitan ... , No. 32.

Example IX-B, Samareño song Tagay[44]



(b) Successive lines

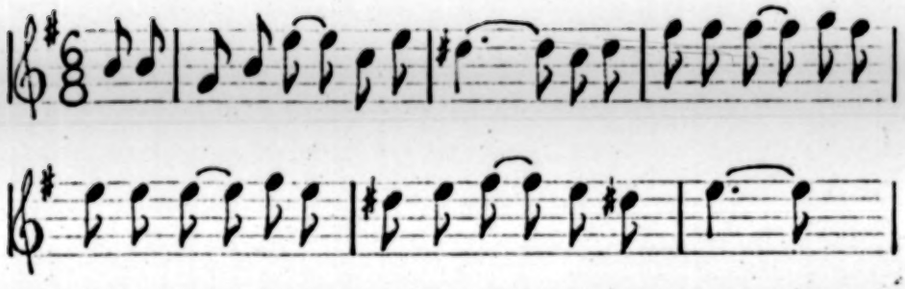
Successive lines with or without alterations can be used as tunes for short responses. The tune of a two-fold "Amen," example X-A, is a shortened version of the second, third, and fourth lines, illustration X-B, of a folk tune of the Bicolano Christians. The first two notes of the second line, the last five notes of the fourth, and the repeated notes in the third are omitted. Note-values are changed and the rhythm is transformed from a strict to a flexible one.

Example X-A, Tune Bicol[45]

44. Magdamo, Folk Songs; ... , p. 54.

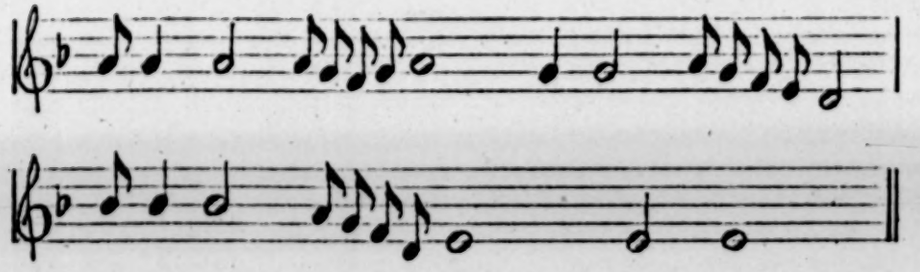
45. Maquiso, Awitan ... , No. 33.

Example X-B, Bicolano song Ano dao Idtong sa Gogon[46]



The tune Kalooy, example XI-A, is a modified form of the first four short lines, illustration XI-B, of a serenade. Some notes are omitted. The last two lines are combined to make one. The modified tune ending with an "Amen" closes with the use of the fourth to the last note of the original.

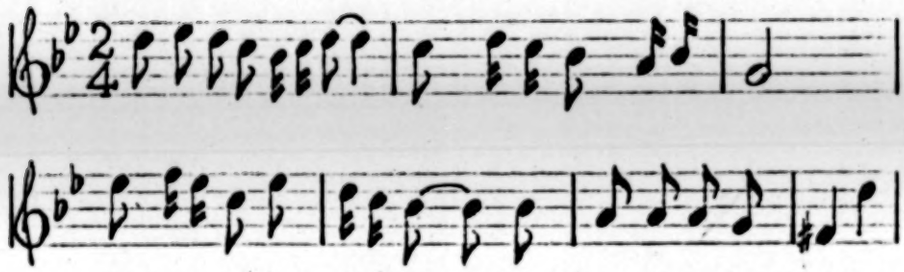
Example XI-A, Tune Kalooy[47]



46. Cavan, No. 14.

47. Maquiso, Awitan ... , No. 22.

Example XI-B, Song "Filipino Serenade"[48]



(c) Scattered lines and phrases

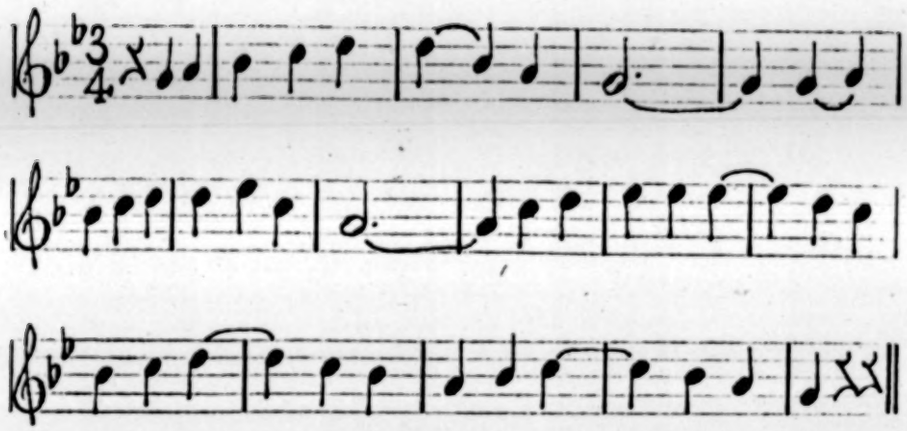
One way of putting together scattered lines and phrases is to string the parts in the order of their appearance in the original without additional phrases in between. Example XII-A, a tune of a two-fold "Amen," is composed of the first five notes of the first line, the last three notes of the second, and the last four of the last line of a Christian folk song, XII-B. Note-values remain almost the same, although they have become flexible due to the absence of the time signature and bar lines.

Example XII-A, Pinasikad sa karaang honi sa Bicol[49]

48. Romualdez and others, Advanced Course, p. 236.

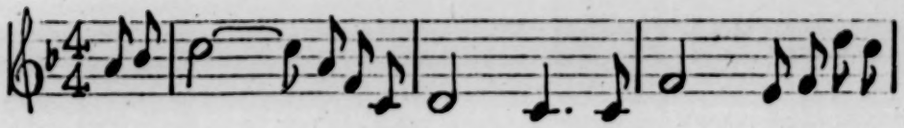
49. Maquiso, Awitan ... , No. 34.

Example XII-B, Bicolano song Bahaghari[50]



The other method is to combine scattered movements in any order with or without original phrases to bridge them. The tune Dalaygon, XIII-A, has been inspired by two Visayan songs, XIII-B and XIII-C. The movements of both songs, indicated by lines directly above them in examples given below, are easily discernible in the hymn tune.

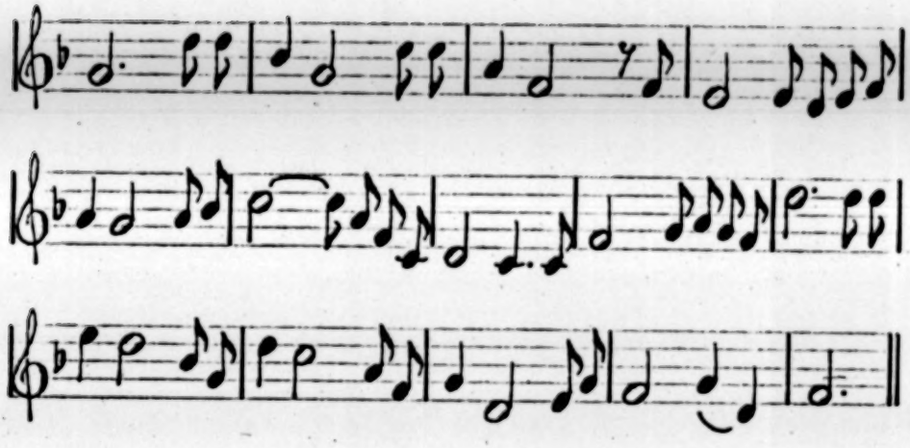
Example XIII-A, Tune Dalaygon[51]



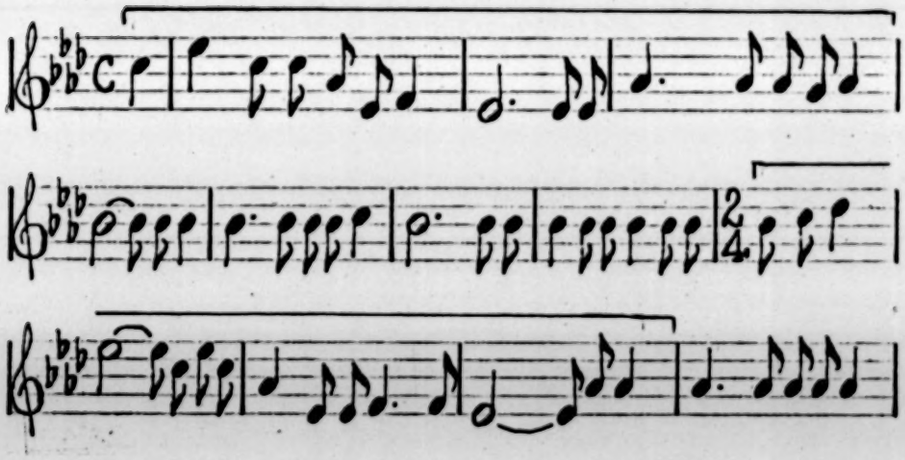
50. Romualdez and others, Primary Grades, p. 157.

51. Maquiso, Awitan ... , No. 43.

Example XIII-A--Continued

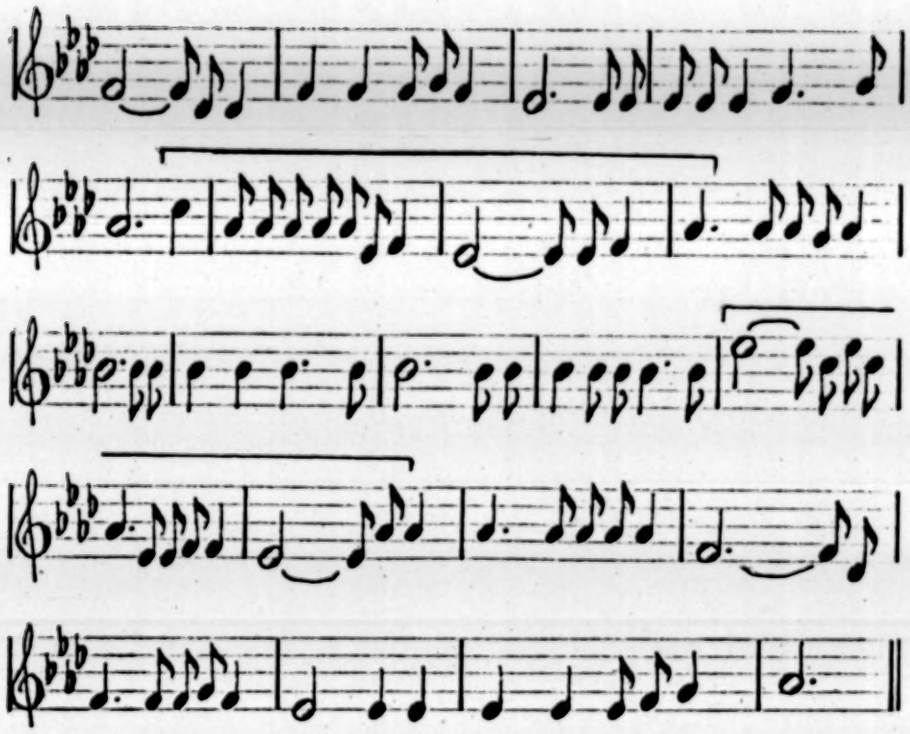


Example XIII-B, Kutob sa Una nga Tiempo[52]



52. Magdamo, Folk Songs; ... , pp. 20-21.

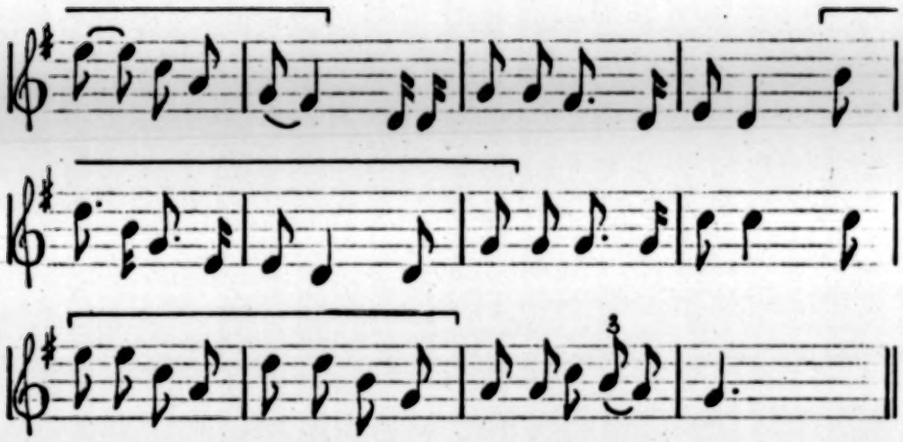
Example XIII-B--Continued



Example XIII-C, Ako Kini si Angi[53]

53. Cavan, No. 7.

Example XIII-C--Continued



We terminate this explanation of methods used in producing hymn tunes from existing traditional melodies, remembering that these are only a few of the ways possible. We shall move on to discuss another way of making native Church melodies. This is the creation of original tunes embodying the characteristics of indigenous music as already discussed in Chapter III.

b. Creation of original melodies

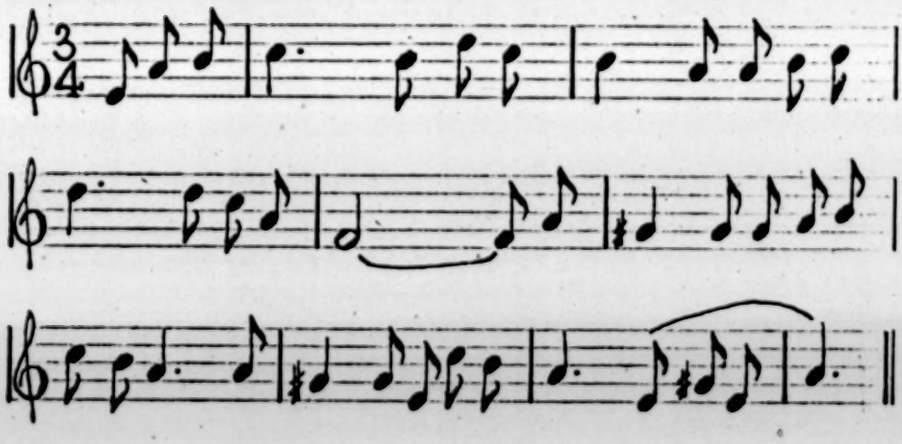
The first procedure discussed above for producing Church tunes involves the use of melodies or shorter figures already structured and inherited from the past. The second, the task of our present explanation, does not rely upon or begin with existing tunes, but upon one's imagination and creativity in forming musical lines and phrases embodying the features of indigenous music. However, it must be pointed

out that any work that is called "original" may not be entirely free from melodic ideas found in inherited melodies. This is understandable, for any work done is colored by experiences and influences of the past or by what already exists.

Elaboration of this procedure is not necessary except to give examples, pointing out the distinguishing marks of native melodies found in these illustrations.

Example XIV, the tune Panalangin, a benediction response, has the characteristic harmonic minor, as well as the undulating and downward directions at the end of every line.

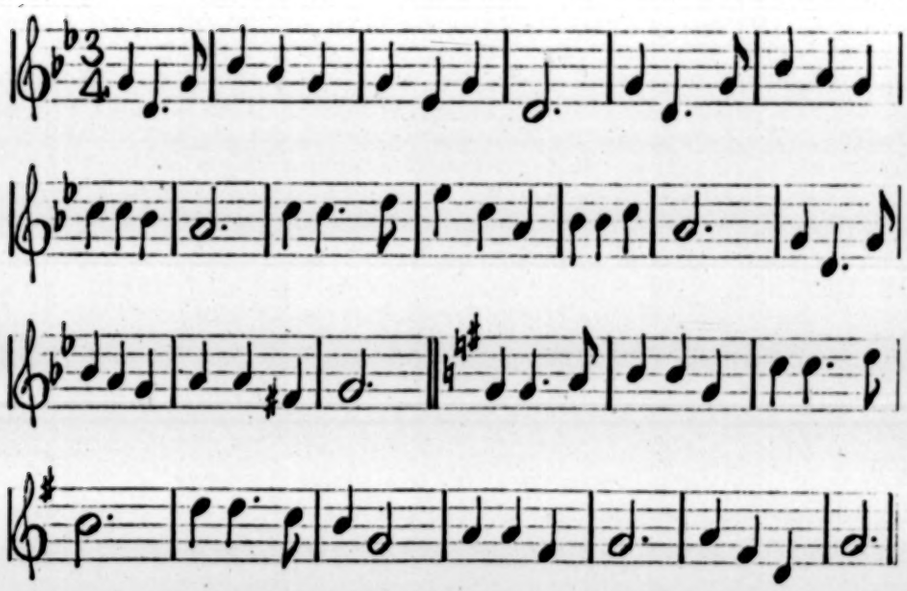
Example XIV, Tune Panalangin[54]



54. Maquiso, Awitan ... , No. 41.

The tune Silingan, example XV, bears the distinguishing feature of the minor-major combination prevalent in native music, particularly in the kundiman.

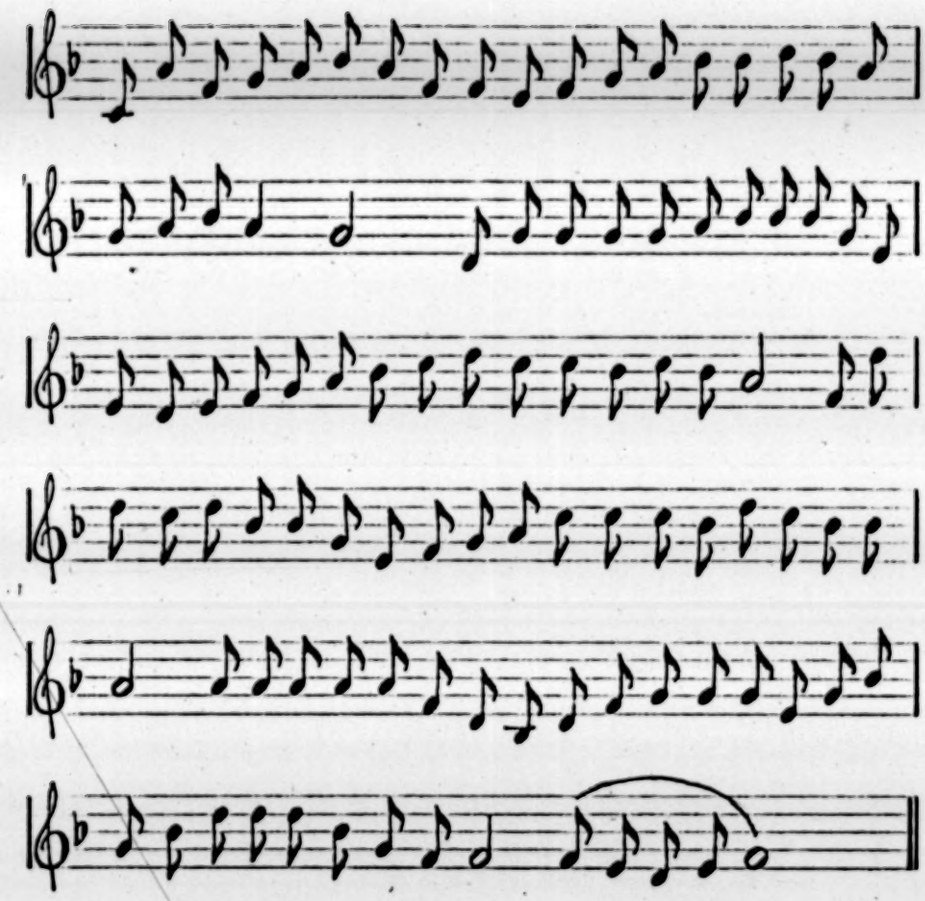
Example XV, Tune Silingan[55]



The third example, XVI, the tune Tugoti of the Nunc Dimmittis (Luke 2:29-32), embodies the wave-like or undulating movement and the successive thirds common in native music.

55. Ibid., No. 58.

Example XVI, Tune Tugoti[56]



56. Ibid., No. 40.

In all the above examples, the close intervals prominently present in native movements are very noticeable.

After all these discussions concerning the two procedures for bringing native melodies into the life of the Evangelical Church, something must be said about the attention given to the melodic lines only. The interest of this paper is not in music per se, but in the native hymn as a tool of communication or expression as it is related to the nurture of the Evangelical Filipinos, which will be discussed in the next chapter. In view of this objective, this study is not concerned with the intricacies of the indigenous hymn tune such as its harmony, which is outside the scope of this paper and the capacities of the writer but provides a field of study by itself for competent musicologists. For our purposes, the focus on the melodic lines is sufficient to guide us in our search for the various elements of native music and hymns that have bearing upon Christian education.

With this concluding note, we move on to deal with the texts that have been set to music. Briefly, we shall look into the nature of the words of the hymn, then consider the relationship between the texts and the respective tunes.

3. Texts

a. Nature of the texts

When people speak of an indigenous hymn, what is usually meant is the melody alone, made explicit by Panlasigui in his article.[57]

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57. Panlasigui, p. 40

Panlasigui speaks only of the tunes. But the words are just as much a part of the hymn as the melody.

An indigenous hymn implies texts that are the original creation of the Filipinos. However, those found in the Cebuano hymnal are translations of Western hymns. As illustrated in Chapter II, translation[58] inhibits the free flow of idiom natural in Cebuano so that the problems of change in imagery and even ideas, as well as accentuation and contraction, present themselves. Because the natural outpouring of the native language is obstructed by the presence of words and imagery of another language, the effect on the ears is often awkward.

This does not mean that translations should not be made. In many instances this is necessary; these translations may be set to native tunes. But just as a preacher cannot afford to preach translated sermons, this principle is equally pertinent to the use of translated hymns. No doubt Filipinos have the capacity to express their feelings in their own words which we shall presently relate to the tune created for them.

b. Relationship between words and tune

(1) Importance of the words

While there are people who would consider the melody just as important or even more so than the words, the position here maintained is to acknowledge the supremacy of the words over the melody.[59]

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58. The same problems of translation are discussed by Riccitelli, p. 254; L. L. King, p. 269.

59. Riccitelli maintains the importance of the words over the melody, p. 254; also refer to Lopez, p. 41.

The Christian message is communicated through words and other symbols. While a tune may "say" something about God, it does not explain who God is and what He does. For example, a musical piece when played may sound like the agony of someone being mocked, as Jesus experienced this during the crucifixion, which the piece is intended to convey. But all the notes put together to produce the desired effect of suffering, cannot explain, except in a non-verbal symbolic sense, the redeeming love of God in Christ on the cross. How can the melody, no matter how dynamic and powerful sounding, speak of the "Word made Flesh," or explain the subtlety of sin, or the concerns of God for his people which are embodied in the suffering of Jesus? The text can be used without a tune, and it continues to say something about the mighty acts of God in history, but the melody by itself cannot do this.

The tune enhances the rise and flow of the poetry; therefore, it should go with the natural rhythm of the words. Melody and words should fit together, and must contain parallels in stresses and in mood. If the words mean supplication, the melody should create the same atmosphere. In an instance of this kind, the words and the melody fit together so well that they are said to be "wedded" or "married" to each other. They compliment and support each other.

Let us then proceed to explain the three ways followed in putting the words and melody together.

(2) Creation of words and melody simultaneously

It is a rare occasion when an inspiration comes for producing both the words and the melody together. It may not always happen that a religious poem occurs at the same time a melody rings in one's mind to make possible the flow of thoughts and notes simultaneously. It may be that a theme has been shaping in the mind but has not found expression until a melody gradually develops or suddenly appears. Or it could be that a tune may have been forming in the mind with no definite theme, but suddenly comes to life with a message in words. For the simultaneous appearance of both words and tune, the hymn entitled O Dios Hupong gayud sa Gugma[60] with the tune Divina is one example.

(3) Creation of the text before the melody

Unlike the preceding method where, by implication, the words and the melody are created by the same person at the same time, the one we are now considering may involve two people at two different times. It can also refer to the creation of the words and the melody on different occasions by the same person.

The words are either original, a translation, or a paraphrase of Biblical passages. Perhaps a melody for this set of words could be a traditional one with or without changes, or an original creation. Sometimes a tune for a poem might fit another text in meter, accents, and mood. But to create a melody for a particular text is a better way.

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60. Maquiso, Awitan ... , No. 53.

This method of producing a tune for a particular poem is often employed. Except for the example already given for the first procedure and another one to follow for the third, all other songs by this writer found in Awitan Ta ang Dios have been composed this way. Perhaps this is an easier method. What seems harder is the third and last way.

(4) Creation of the text after the melody

In this case, a tune is already fashioned and words have to be created to fit it. This is rather difficult to do because the smooth flow of ideas and words is handicapped by the fixed character of the tune. The same hardship is faced in translating a text already set to music. This writer's experience has provided only one such occasion. The tune Remegia was already finished and remained unused for quite a while before the words to Ang Buluhaton sa Imong Ginharian were written.[61]

The writer has been making practical suggestions as to how native melodies, traditional and original, can be adopted for Church use. Consideration will now be given to additional ways of employing other aspects of Filipino music in the singing of the Church.

C. Other Aspects of Indigenous Music for Church Use

The form, scale, and rituals are some of the other aspects of native music that are rich with potentialities for a place in the musical expression of the Church.

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61. Ibid., No. 55.

1. The Forms

a. The chant

The chant, a basic feature of tribal music, needs to be recovered. It should be utilized not only because of its inherent fitness for worship, but also because it is a kind of singing used by the early Church which, in the course of Christian history, was rejected by the Evangelical Christians, although it has been maintained by other branches of the Church.[62] To those of tribal background, it is a relatively simple matter for them to recover this style of singing in the Church. Phelan[63] states that the early Filipinos responded very positively to the liturgical chant of the Roman Catholic Church because Filipinos were a musical people and were used to chanting their own music. He also says that the priests wrote the commandments in Bisayan verse and sang them to the tunes of the traditional planting and roving chants. Had the Church continued this activity of chanting, we would

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62. For a reference to chanting in the early Church, see Jerome, "Letter CVIII," The Principal Works of St. Jerome," tr. by W. H. Fremantle, asst. by G. Lewis, and W. G. Martley, of A Select Library of Nicene and Post-Nicene Fathers of the Christian Church, eds. Philip Schaff and Henry Wace, 2nd ser., vol. VI, 1954, p. 211. Luther did not plan to remove chanting from the Church. In fact, he himself composed chants for congregational singing. See Martin Luther, "The Liturgical Chants," Liturgy and Hymns, ed. Ulrich S. Leupold, of Luther's Works, ed. Helmut T. Lehman, vol. 53, c1965, pp. 149-150. In the Philippines today, Evangelical singing has no trace of the flexible chant which indicates that later reformers removed the chant from Evangelical worship. The Roman Catholic and Philippine Independent Churches have retained this tradition.

63. Phelan, pp. 58, 75.

probably find in the Catholic Church today native as well as Gregorian chants.[64] Lest the tribal groups be estranged from their own style of singing, they should not be allowed to forget their own music because the Church has neglected it. The chant could add depth and provide practical value to the present Evangelical congregational singing.

The flexible character of the chant lends itself very well to the singing of Biblical psalms and canticles which are, unfortunately, missing in Evangelical services today. One way to recapture the rich heritage of the thought and beauty of the Biblical poems is to sing them. There is only one psalm in the present Cebuano hymnal, No. 92, and it is really only a paraphrase. What is suggested here is the singing of the psalms and other poetic portions of the Bible in their entirety. A beginning made by the Tirurays is the singing of the gospel story to the tune of the Tiruray chant Talagad, previously pointed out in the Magdamo record.

Monody, another feature of the native chant, is so closely related to the unmetrical rhythm that it remains always a partner to it. In group singing such as that of a whole congregation, the flexible manner in which a hymn may be rendered is best attained in monodic or

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64. The Bilaan chant Egode, example III-B, pp. 105-106, ends like a Gregorian chant. Florent Sal, a Roman Catholic priest, commenting on the paper read by this writer during the 1961 Baguio Religious Acculturation Conference, and on the Bilaan tune sung to a Cebuano prayer response, noted the similarity between the Bilaan tune and a Gregorian chant.

unison execution. Because of Western influence, even a small congregation expects its choir of four or five people to sing in parts. Such a small choir often tackles a piece of music beyond its ability. Because of this, their attention is mostly directed to the music inadequately rendered and not to the words. This in turn results in poor articulation of the English words of the anthems. Words that are not understood add to the necessity, on the part of the congregation, of listening to the music and not to the ideas expressed. Monodic singing removes these difficulties. It also adds variety to the singing of those who, for a long time, have been exposed only to harmony. It is not implied here that part singing be eliminated. Both monody and harmony will strengthen music appreciation and add variety.

Unaccompanied singing is another characteristic of the native chant. This has a practical function particularly in small churches that cannot afford to buy a reed organ, the only instrument now considered fit by the Evangelical Filipinos to be used in the Church. Many congregations are found to depend upon the organ to carry the melody for them. On the other hand, congregations without an organ could sing more effectively. This is not to say that instruments should no longer be used, for the employment of native instruments should definitely be encouraged. What is pointed out here is that unaccompanied singing should also be developed.

b. The ballad

A story always catches the imagination. A ballad, a narrative poem concerning the various responsibilities delegated to the sea shells, birds, and animals which native singers enjoy recounting, often finds an eager audience. The ballad form is also used in the traditional Christmas carols where the whole birth story,[65] as well as the pasyon (Biblical story or event)[66] is sung. If the ballad could be developed presenting Biblical incidents, parables, stories and events, communication through music could provide new meanings with a familiar form.

2. Scale

The minor, a characteristic found in both the tribal and Christian music, which has great appeal to the people, should definitely be exploited. Filipinos hearing a piece of music in the minor scale are immediately drawn to it. We indicated that a style which combines minor and major is common among the Christian groups. Aside from employment in hymns,[67] the minor will lend itself very well to longer compositions such as an anthem for the choir. The combination of major and minor also makes a natural division for antiphonal singing, either between the choir and the

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65. One could wish that the story were more true to the Biblical records, without the addition or subtraction this writer has noted in a number of these carols, one of which is in her collection. Of course, carols need not be literally and conceptually "scholarly."

66. See n. 45, chap. III.

67. One example is Ang mga Tawo sa Kalibutan, No. 58 in Awitan ... , by Maquiso.

congregation, or between two groups in the congregation. One group sings the minor which usually starts a song, and the other the major, in response. A theme which employs question and answer may make antiphony dynamic.

3. Other Song Forms

a. Responsorial

We have previously noted that in traditional singing the audience does not keep quiet but responds with a shout, for example, to the singing or performance of an individual or group. Here is a way of singing that is natural both to the Filipino tradition and to Evangelical worship in which the congregation is supposed to participate actively. However, our Church practice does not support this ideal, for much of the vocal response is performed by the choir and not by the congregation. As a matter of fact, Evangelicals have lost the responsive "Amen," either spoken or sung. Congregational participation should go beyond mere singing of hymns; it should permeate the whole worship service. However, the choir and the congregation can be mutually and wholly responsible to each other by uniting in the participation of responsorial-antiphonal singing.

b. Responsorial-antiphonal

While there is only one instance in which this method is used in the music we have investigated, it is present in traditional music where responsory and antiphony are both used. The way in which each of two groups alternately picks up the last statement of its own group leader and uses it as a refrain in a responsory, can be modified for Church use. This

would allow for the participation of the minister, the choir, and the congregation. A simple beginning might be made in the call to worship, for example. The minister would say the first line, the choir make a response, and the congregation complete the act with the "Amen." A choral form might be developed for this type of singing. Example VI-A, page 110, Ibayaw (Sursum Corda), is not exactly the form just described, but it can be a beginning point for responsorial-antiphonal singing since it is a dialogue between the minister and the whole congregation. Each of the two parts of the response, sung at intervals, may be taken up by the choir and the congregation separately.

c. Antiphonal

Found in both tribal and Christian music, antiphonal singing needs only to be provided with appropriate words and music. A musical conversation could take place between the choir and the congregation or between congregational groups, on either side of the aisle.

d. "Sounding a note"

The practice is closely associated with unaccompanied singing in the tribal tradition. In the absence of an organ or other instrument to furnish the pitch, the practice of sounding a note serves the purpose. A leader sings the initial note, after which he leads the congregation in the singing. This writer has been in situations where there would be a moment of hesitation as to who would start the song. The use of a sounding note and a leader solves the problem. The choir director may

fulfill the function. If there is no choir, someone in the congregation should be appointed ahead of time.

e. "Lining out"

Lining out, practiced by Christian groups, serves a very functional purpose, particularly in churches which do not have enough hymnals or where many people do not know how to read. The leader recites a whole line and the congregation sings it after him. Repeated singing of a hymn this way easily results in its memorization. Memorized hymns are a great asset. During the war, many people were without hymnbooks so hymns were sung from memory. Today, there are still instances where memorized hymns are invaluable: when the lights from kerosene lamps are dim, or when the lights suddenly go out at night. The emergency may call for spontaneous worship and singing. A more significant value in memorized hymns is that individuals can concentrate on the texts and their meaning better than when they read the words from a hymnal. When materials are memorized, they are more truly a personal possession than when the appropriation of them needs the additional support of the written text.

4. Rituals

We have pointed out that elaborate rituals abound in the peoples' tradition, particularly in the tribal heritage. For example, the Igorots have different types of songs used in their sacrifice.[68] In the chant for

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68. Vanoverbergh, "Songs in Lepanto Igorot ... ," pp. 584-613; "Prayers in Lepanto-Igorot or Kankanay as it Is Spoken at Bauco," vol. II, no. 2, January, 1953, pp. 1-28, see Appendix II. Maceda says that the

the dead, the format consists of two parts. The first one is an expression of grief, and the second is the invocation. "It should be remembered that Igorots believe that the soul survives the body, and thus becomes a spirit; and in the mourning songs they sometimes address the soul."[69] This form might well be a nucleus for a Christian style that could be used in memorial services. Biblical passages could be incorporated into its content. The original tune may not have to be appropriated, but one may be composed or adopted from a traditional source.[70] The Igorot Evangelical Christians may, perhaps, find this transformed style, derived from their own tradition, more meaningful than singing Naay Yutang Maanyag, "There's a Land that Is Fairer," in the present hymnal, No. 189, to be sung during funeral and memorial services.

Igorot songs collected by Vanoverbergh forty years ago were no longer sung in Bauco during his visit there in 1953, "Chants from Sagada ... Part I," p. 52, n. 3. However, this does not necessarily mean that elaborate rituals no longer exist among the tribal groups. The complex rites of the Subanons have been attested to by Aurelio de la Rama, an evangelist among the Subanons in the mountains of Pagadian, Zamboanga del Sur, and confirmed by Francisco Arcadio who spent his internship year, 1961-62, in the same area. The Manobos have different rites, confirmed by a number of Manobos in conversation with this writer: Demetrio Bangcas, Abraham Salling, and Quirino Camacho. Reid speaks of, and has recorded some songs in connection with Bontoc rituals, "A Guinaang Wedding Ceremony," pp. 1-54, "Dancing and Music," pp. 55-82, see Appendix II.

69. Vanoverbergh, "Songs in Lepanto Igorot ... ," p. 584.

70. A Sagada sacrificial prayer, Kannanao Kalanao, has been appropriated, both symbol and tune, for the Agnus Dei. The sacrificial pig is thought of in relation to the sacrificial lamb. Reported by William H. Scott who used to work in Sagada. The song is on tape, collected by Albert Faurot, Silliman University, and transcribed for choir use in the College of Theology.

Another example is the Manobo epic Ulahingan. The presentation of the epic follows a definite structure: the andal which is an invitation for a singer to chant the story of old; the undayag in which the singer gets ready; the pamahra which consists of a prayer for guidance to the Most High, a plea to the spirit not to disturb the singing, and apology to the audience for mistakes that might be made; and then the telling of the story. The story begins with a recall of what God has done in the past. Here is a native pattern which can be developed for the Manobos through a chanted service of worship to God in Christ. In addition to the above pattern, the two-by-two structure (see Appendix III) is another possibility for a different, yet perhaps powerful, way of presenting the Gospel story.

A ritual developed from native tradition will add color to present Evangelical worship. There is a growing feeling that Evangelical worship is too simple, and by tradition Filipinos are not used to this simplicity. The Roman Catholics have done a better job in recapturing the "artistry of their rituals which Protestantism has discarded."[71] In writing about the work of the Roman Church in the Philippines, a priest says that "because of the absence of ceremonies and religious rites in its services, there is little in Protestantism that appeals to the majority of the Filipinos."[72] Phelan also states that the Filipinos'

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71. Masa, p. 15.

72. Joseph W. Regan, Bulwark in Asia, 1957, p. 25.

love of pageantry and ritual found a ready response in the people to the Catholic Church's own elaborate ceremonies.[73] Evangelicals should profit from these observations.

There are many more possibilities that can be developed from the musical tradition of the people. The foregoing suggestions and examples are not exhaustive, but are perhaps sufficient to make us aware of the treasures buried in the musical resources of the Filipinos that wait only to be excavated and appropriated. Possibilities for enriching congregational singing through the use of native resources are just beginning to be realized. Further experiments will yield more fruits, and could be undertaken, not by a few, but by all Evangelical Filipinos who feel the need and challenge to direct their energies towards this end.

D. Authority Related to the Use of Indigenous Hymns

Some suggestions have just been made for the creation of native hymns and the employment of other aspects of indigenous music for congregational use. In connection with these suggestions, some important questions need to be raised. Will these new hymns be imposed upon the Evangelical Filipinos, with instructions to sing them in their worship? Will this not mean another domination of some kind? Who will require the people to accept these hymns, the leaders of the Church in Manila, for instance, who are excited about these new hymns? Or will the local

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73. Phelan, p. 75.

church impose them through the minister and other church leaders who are just as enthusiastic? Should it be the members of the congregations who make the decision whether or not to sing these hymns?

This matter of authority may be a difficult one to face. Certain factors in the life of the Evangelical Church seem to point to the place where the real authority resides. One is Filipinism itself. While there are certain people who are not yet ready for native hymns, as previously indicated, the number of those who are stimulated by them is increasing. The positive attitude expressed and the eagerness to learn them come not only from the leaders but also from the members of the local churches (see Appendix IV). There has been no dictatorial voice directing the people to do so; the enthusiasm comes as a natural and satisfying response to a movement not experienced before.

A second factor is related to the materials needed by the Church. The need for resources that individuals and local churches can use is so great that almost anything that comes along is utilized. The people are not required to use these resources put out by headquarters, but they themselves buy or seek out this aid intended for their growth. This is one reason why more hymns must be created to augment and improve the very limited number now available.

A third factor has something to do with the authority-figure[74] value held by the Filipinos. While the people prize their freedom from

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74. For more discussion of the authority-figure value of the

other people's domination, they are also very dependent. They look up to an authority, a leader of the Church, for example, to tell them what to do, what hymns to sing. A new hymnal published by the Church is in a way a voice of authority, something that has been structured for the local churches. The Evangelical Filipino only has to learn the hymns and use them. This is where the responsibility of the Church in putting out a new hymnal must be taken with great thought and dedication. For whatever hymns are printed will be accepted by the people.

On the other hand, there is a fourth factor which indicates that there is authority in the inherent quality of the hymns themselves. Certain hymns catch the interest of individuals right away; they take hold of the minds and hearts of people. Other hymns do not have the same kind of command or drawing power so they are not used as often as the others; perhaps they are not employed at all. The hymns that influence people grow in power with long usage.

The authority then in relation to the use of native hymns resides finally, in the people, the leaders, and the hymns themselves. These three factors need not necessarily conflict with each other, instead they should come happily together to exercise an authority acceptable to all concerned.

Filipinos, see Bulatao, "Philippine Values: ... ," pp. 14-19; also Jaime Bulatao, "Personal Preferences of Filipino Students," Symposium on the Filipino Personality, 1965, pp. 15-16.

CHAPTER V

IMPLICATIONS FOR CHRISTIAN EDUCATION

In the preceding chapters, we have discovered that Filipinism and its expression through musical forms indicate a need for an adequate hymnal, and that these basic factors underly the desire of Evangelical Filipinos for indigenous hymns. Filipinism has intensified some of the fundamental needs of the people, and this is reflected in various ways in which they assert their individuality, the evident need for acceptance and recognition for what they are, and the desire for equal treatment by others. The spirit of nationalism has also borne fruit in the Filipino awareness of their heritage of which they are now beginning to be proud. Filipinos have also expressed a desire to develop their own resources for progress. A new Filipino image is now emerging as the people discover that some of their traditional habits and values must be modified in order that Filipinos be able to meet the demands of the times.

Evangelical Filipinos share the concerns and attitudes mentioned above with the rest of the people. For the first time in the history of the Evangelical Church, Christians believe that their resources of music and language must also be utilized for worship and study. They have found out that since these traditions are natural avenues for expressing their sentiments, this heritage must be appropriated for the hymns of the Church. The Filipinos' desire for native hymns is made all the more

acute by the nature of the hymns in current use. Present hymns lack both the breadth and depth of the concerns of the Christian faith; symbols, language, and music do not correspond to what the people have. It is also true that translations are inadequate and need revision.

We have also noted that native music has characteristics that indicate possibilities for use in the production and singing of hymns. We have indicated some practical suggestions about how hymns might be produced with tunes derived from existing music, as well as with original melodies using the characteristics of the native tradition. We have also pointed out how other forms of native music might be appropriated for the singing of hymns.

What do these findings mean for Christians? How do they affect teaching and learning in the Church? Are these hymns potentially more effective tools for Christian education than present Western hymns? If we answer "yes" to the last question, what are the means by which more hymns might be produced? How can they be disseminated so that they may be made available? Are these hymns related to the ecumenical movement? If so, how? These are some of the questions that we will now try to answer.

We must recall first what was said about the nature of Christian education. The educational ministry of the Church is concerned with individuals. Attention is given to the growth of persons in the direction of Christian maturity, and this means that they not only understand intellectually, but also accept and live their Christian faith - commit themselves to Jesus Christ in countless life situations. Christian education attempts

to guide Evangelical Filipinos toward the realization of their highest potentialities and in the light of the examples set by Jesus' life and teachings, as well as by insights from modern knowledge. Christian education seeks to guide the changes in the lives of individuals as each person relates himself successively to God, to other people, to the Church, and to the physical world, so that through these relationships, each may realize his God-given capacities as he grows into the stature of the fullness of Christ.

Let us, therefore, look at some desirable changes that may take place in the lives of individual Filipinos through the use of native hymns in Christian fellowship. Certain significant changes that occur in the lives of people are equated with their growth. Changes in Evangelical Filipinos also take place when they learn specific things. Although maturity is not the same as adaptation or adjustment, Filipinos may move in the direction of maturity as they adapt and adjust themselves to changing conditions, and modify their behavior so that they may overcome obstacles. An example which the writer recognizes is the use of indigenous hymns as a step toward Christian maturity.

Indigenous hymns may, we believe, widen the perception of and stimulate thinking about the meaning of the gospel which is theirs and which may be expressed in terms of what is native: expression of thought and emotion through music which is more truly their own.

The modification of behavior according to the demands of the environment, the search for solutions to the problems of everyday life, the

meeting of new situations requiring changes in old established habits may, we believe, result in growth, changed lives, maturity. We agree with Sherrill that learning results in changes in the person; we know that there are many kinds of learning, that all learning is not necessarily in the direction of maturity, as we understand it. However, our concern is with the kind and quality of learning which will lead in the direction of Christian maturity. We believe, too, that worship and education are closely allied. Thus the use of vehicles in worship, and hymns in particular, may stimulate learning and provide a kind of response to God through worship which may be significant to the person or group on the road to Christian maturity.

To understand learning as it relates to native hymns, we will note a few principles of learning at work in the use of indigenous hymns, some learning situations that arise in the process, some methods of communication, and possible future learnings as the emphasis on indigenous hymns continues.

A. Some Principles of Learning at Work in the Movement Toward Indigenous Hymns

1. Readiness for a Change

Evangelical Filipinos have never been more ready to use their own hymns than at this period in the history of the Evangelical Church in the Philippines. Some are ready to create and to sing their hymns because they have been prepared for this responsibility. The preparation lies, partly, in their inheritance as a musical people, for like other people,

they have a music of their own. They have continued to create and to sing songs of various kinds, and they have developed different ways of singing them. Today, many Filipinos have already achieved distinction in other art forms, as well as music. This situation, then, should also prove that Evangelical Filipinos are ready to face the challenge of producing their own hymns for worship.

In addition to musical preparation and development, Filipinos have been exposed to Roman Catholic Christianity which has been in the country for over four hundred years, and many have embraced the Evangelical faith for more than half a century. The long experience with Christianity should give Evangelical Filipinos sufficient background to express their faith in the text of their hymns. Furthermore, their capabilities for leadership in the Church have already been tried, and they are found competent to assume and carry on responsibilities in the face of their own limitations and the problems of the Church. They are now beginning to provide some of the vehicles for Church use. One such vehicle is the native hymn.

Moreover, the formation of the United Church through the union of some denominations in the country has added to the readiness of the Evangelical Filipinos for their own hymns. Although inspired by the ecumenical movement, the United Church also indicates that Filipinos can be independent and need no longer rely upon the denominations in the United States in managing their Church life. The responsibility of administering their own Church fellowship has called the attention of both national and

local leaders to the need for autonomy in other areas of Church life. This desire for autonomy has opened the door to the production and the singing of indigenous hymns. The ecumenical movement has been very helpful in paving the way for Filipino hymns, for this movement is concerned with the relevancy of the gospel to the lives of people today where they live. Thus, it encourages the utilization of the cultural heritage of any people in the development of more effective communication of the Christian message. Native hymns provide one such avenue of communication through which the Christian faith may be shared.

It is evident that most leaders of the Evangelical Church are ready for a change. The writer has talked to many leaders, especially ministers of local churches who are concerned with the quality and quantity of hymns now in use. The needed change is keenly felt because throughout the week these ministers participate in many occasions in the homes and church which require the constant use of hymns.

The above factors have stimulated the Evangelical Church to set a goal to include native hymns in a "Common Hymnal" planned some ten years ago (see Chap. 1, n. 3). This hymnal has not yet materialized, and the delay should urge the people to work harder. However, the E. A. C. C. Hymnal, edited by D. T. Niles, 1963, has included some Filipino hymns which should inspire the production of others. Under proper guidance, Evangelical Filipinos could produce a considerable number of native hymns in the very near future. Because they are ready to tackle the job of hymn production, they will undoubtedly find the performance of the task

satisfying. The result of their endeavor may also be a reinforcing element to further stimulate the continuation of the work. All these factors are full of possibilities for learning.

2. Modification and Enhancement of Values

Evangelical Filipinos now realize that if they expect to grow as individual Christians and to experience their Church life itself as the redemptive fellowship, they have to modify and even eliminate some of their present values. We pointed out in Chapter II that some Filipino values need changing. Let us look at some of these again, this time to see them in the light of their relation to the creation of indigenous hymns. We will consider an alteration of values held where this is necessary, and also point out how certain aspects of the same values may be intensified.

Ulao and amor propio

A balance between ulao (shame) and amor propio (self-esteem) must be maintained by the Evangelical Filipinos for the enhancement of their self-respect and individuality. No doubt these two values have a share in the urgency felt by many for the use of their own hymns. Filipinos have awakened to the fact that they have overlooked their own heritage in the past, and they now feel ulao for the neglect. Their amor propio has been threatened by the accusations of other Asians that they are more Western than Filipino, as indicated before. These situations have helped them see that they have a heritage worth developing, and that they must not depend always on the efforts of others.

On the other hand, these two values, out of balance, make Filipinos sensitive to criticism, because they themselves are not a critical people. If they expect to meet their need for native hymns, then they must learn to accept constructive criticism, as well as to criticise their own performance. They have very little or no experience in the art of hymn production, and they need all the help they can get from others who have more background than they do. Their musical skills and habits have not yet been exploited for the production of hymns. Learning to accept the helpful judgments of others concerning hymns in present use and those of their own which they may be able to produce, as well as learning to judge themselves, will open a way for further knowledge and insight. An attitude of openness will greatly help and hasten the improvement of their hymns. One good effect of the school system, which is Western-oriented, is that students have learned, to some degree, to be analytical and critical. This should help Evangelical Filipinos in their creation of indigenous hymns. In fact, it is this growing critical attitude which has led many Church leaders and lay people to feel the urgency for native hymns of quality and better able to meet the requirements of the changing times in the Philippines.

Pa-uyon-uyon

Pa-uyon-uyon is a form of authoritarianism which does not allow or encourage independent thinking and initiative. It is the tendency to level a person who is out of line, or to follow the voice or suggestions of other people.

But it is valuable to follow the suggestions of others when these suggestions lead to growth and development. Filipinos cannot afford to be so obstinate or self-confident that they remain closed to ideas from other sources. On the other hand, to be led always by other people and to be afraid to depart from tradition for fear of being considered disloyal to the in-group, does not lend to the development of personal autonomy necessary for creativity. The need for native hymns has produced some deviates from the usual pattern of adherence to Western hymns only. We would not have the few native hymns in existence today except for individuals who would not listen to the dissenting voices against native hymns. In spite of the opposition, in some areas, to the use of indigenous hymns, there is a general and growing attitude of permissiveness in the Church which allows individuals to follow their own dictates in this new venture. Therefore, pa-uyon-uyon with its tendency to authoritarianism, is gradually being replaced by initiative in the light of the need and desire for native hymns. Evangelical Filipinos are learning that permissiveness, under proper direction, can lead to creativity and growth, and that initiative opens a way for more participation in the affairs of the Church.

Bahala na

Fatalism, the negative aspect of bahala na, is somewhat altered in its application to native hymns. The fatalist sits back and says that if God permits the use of native hymns, there is no need to hurry their coming for they will come eventually according to God's plan. Many educated Evangelical Filipinos no longer accept the fatalistic outlook. The

appearance of some native hymns has already helped to modify the deterministic viewpoint held by most people. Again, this change in outlook required to meet a pressing need has helped other kinds of learning to take place. One of these is that Evangelical Filipinos themselves must work to bring about changes necessary for the development of the Church; they cannot leave to God what they can and must do. This leads us to consider how the mañana value affects learning.

Mañana

The mañana value, waiting to do tomorrow what can be done today, has fostered a bad habit. When it is related to fatalism, it implies that no matter what one does today, the outcome is already predetermined; therefore everything can wait. While many educated Evangelicals no longer hold the fatalistic attitude, the inertia implied by the mañana habit has persisted. But the need for native hymns is urgent enough to require their production now. The Church cannot wait, otherwise it will fail to meet the demands of the times, which are immediate. There are Church people today who even say that the production and singing of native hymns should have come about long ago. Perhaps this feeling would not have been expressed were it not that some Evangelical Filipinos have already discovered the value of their own hymns. The significance of the native hymns now in use has altered somewhat and should help further in modifying the mañana habit.

Euphemism

The practice of euphemism, a circumlocutory way of expressing an opinion, and using refined and delicate language, needs to be modified in writing hymn texts. Hymn writing requires the use of words that are direct and to the point. There must be an alignment of text and music, for the lines which make the stanzas and the musical accents in the tunes must agree. Thus, Evangelical Filipino writers must learn to use words that are straightforward and specific in the poem to be set to music, for word-economy is necessary. This discipline will help writers to say directly what they mean as they speak in everyday conversation, instead of in the roundabout way of euphemism. Circumlocution hinders clear thinking and the clarification of issues; it also delays action. Writers can learn to be clear and succinct yet express a courtesy of speech which Filipinos value. Straightforward or direct expression may also help Evangelicals learn better to participate in group discussions in the Church where a "give and take" of ideas is of value. Even among college students and professionals who have been exposed to the discussion method, the habit of not expressing frankly and directly what they really feel and think for fear of hurting people still continues. This habit is much more pronounced among the uneducated. The discipline of hymn text writing may help modify this circumlocutory way of expression, and enable the singers to arrive more quickly at the truth of an idea.

On the other hand, Evangelical Filipinos must maintain and learn to use creatively their tradition of the delicate and refined ways of expression

in their hymn texts. This native way of voicing an idea may result in poetic beauty as thoughts are expressively shared, though it must not be overdone. The discipline of hymn text writing may enable writers and singers to see more clearly that God demands the use of the best that one can possibly do in every situation, and that a way of expressing in courteous and humble language may lead to a more profound understanding of the relationship between the Creator and the created.

3. Learning in Community Relationship

Although the present emphasis on ecumenicity seems to indicate a trend toward unity among various groups within the total Christian fellowship, ecumenicity also recognizes the place of the indigenous Church, itself a normal and necessary entity. The compatibility of what seems to be opposing ideas is more evident as we consider the relationship between native hymns and the world-wide Church.

A wider perspective in ecumenical relationship

We usually think that an encompassing view of the Christian Church is indicated in part at least by the singing of the same hymns throughout the world. The same Western hymns have been sung by Evangelicals everywhere, hence any Evangelical could feel "at home" in any Church of the Reformed tradition no matter where he might be. Singing of the same hymns throughout the world should mean that we are one, that the Church is already an ecumenical reality. However, we are learning that this is not necessarily the case.

When people are moved (and allowed) to respond to the gospel in their own way, they will produce a hymnody that is varied and stamped in many ways by their own characteristics. Thus little uniformity will be seen, except as the ideas given expression by one people are also the ideas of another, i. e., that God is our Creator. Only after each people expresses its beliefs in its own tongue and to its own form of music, can we say that they have truly responded individually to the gospel, not merely echoed someone else or voiced another people's sentiments. Only then can we say that a group is engaged in a response of its own, according to its capacities. Until this happens, the "good news" may not have been truly communicated; until responses are authentically individual, group by group, the gospel cannot claim world-wide acceptance nor can we become truly one in Christian fellowship.

The spirit of ecumenism was made real to the people who participated in two services of worship at Silliman University Church when the College of Theology choir sang hymns from various Asian countries. One occasion was a vesper service on August 26, 1962, during Founder's Day celebration, and the other on November 18, 1963, during the Christian Art Festival. The variety of native hymns from India, Japan, Indonesia, Micronesia, Burma, Malaya, Thailand, China, and the Philippines awakened in the Filipino congregation an awareness that the gospel had spoken directly to the people who created these hymns and to those who enjoyed them together; for truly these hymns remain a tangible evidence of native and varied response to the meaning of Christ to each group. These two situations not only

provided challenging information concerning the hymns of people in other lands, they also changed the attitude of many Filipinos towards any native hymn, specifically toward those from non-Western Churches. Ignorance or indifference was replaced by appreciation. Furthermore, the various native hymns revealed a deepening understanding of the reality of the world-wide Church. Ecumenical relations between groups were further strengthened through the appropriation of the hymns of one group by another. Extending Filipino interest beyond their own boundaries, thus mitigating the tendency to provincialism, engaged the Evangelicals in the experience of ecumenical concern.

Ecumenical relations may be established not only through the use of indigenous hymns within the same Reformed tradition, but also between groups of different Church background as each finds ways to share in the expression of our oneness in the fellowship of Christ through the means at hand, music.

Improvement of interpersonal relationship

We discuss this point specifically in terms of the Evangelicals and the Roman Catholics of the Philippines. The past relationship between these two groups has been characterized by hostility and distrust, from the clergy down to the laity. These characteristics have been stumbling blocks to the common witness of the gospel of love in which all Christians share. The quality of Catholic-Protestant relationships, which is improving, is conditioned by several factors outside the scope of this thesis. However, one factor productive of a more friendly

relationship between these traditionally opposing groups is their common interest in their cultural heritage. While the impact of this concern may not be great at present, nevertheless, the enthusiasm for the cultural heritage is significant. Representatives from both Churches come together to talk about the same concerns. An example of this is the yearly Baguio Religious Acculturation Conference. The fact alone that representatives from both groups can come together and share their mutual interests in their musical heritage is a big step forward. This common concern helps to bridge a gap of the centuries.

Eventually, it is hoped, people from both groups may sing some of the same hymns of praise to God. Though this may come slowly, there are some indications that it will take place. The writer has already heard Western Evangelical Christmas hymns in the Catholic Church in Bonifacio, Misamis Occidental. A teacher, Esperanza Yrad, reported that one of her friends heard Protestant Christmas hymns sung in the San Jose Catholic Church, Negros Oriental.

There is a new, emerging attitude among the Evangelical Filipinos concerning chanting. While the majority of the Evangelicals feel that chanting smacks of Romanism, a positive feeling for it by some is slowly being generated. An appreciation for chanting may come best through the new feeling for tribal music which is characterized by this musical form. Chanting may yet be employed in Evangelical singing without fear of inhibition. It is now employed in the College of Theology chapel, although members of the local churches are still indifferent to it. However, we know

that changes in attitude are usually gradual. If this small beginning of interchange be recognized as a trend, then native Evangelical hymns may yet find a meaningful place in Catholic worship in the Philippines, and Catholic musical forms may make a contribution to Evangelical worship.

The preceding discussion has pointed out some principles of learning at work in relation to indigenous music. We will deal next with other aspects of learning that have taken or may take place through native hymns in the lives of Evangelical Filipinos within the fellowship of the Church.

B. Some Aspects of Learning Applied to Indigenous Hymns

1. Development of Skills

In the production of indigenous hymns

The production of native hymns, whether text or tune, requires skill, either already present or to be developed. Skill includes understanding the technique of expressing one's thoughts in Cebuano verse, as well as fitting into melodic lines the tune for the text. In the process of doing this, some desirable learning may take place, such as coming to know the various characteristics of native music. Also, the creator must have a genuine appreciation for indigenous music before he can begin to produce a tune. The producer may learn further that it is not enough to have the skill, even the appreciation, but that he must be able to "feel with it." Without the emotional dimension of empathy, his creation will lack the

life and warmth necessary to stimulate the worshipers or singers to respond to the music both with feeling and understanding.

Hymn production is not the monopoly of those who have gone to school and who have therefore formal training for the task. The unlettered with the gift of music and Cebuano verse may make their own contribution. The writer has listened to a hymn created and sung by one who does not know how to read and write. He created the words and music at the same time committing them to memory in the process of production. This process was necessary because he did not know how to put into writing what he thought and felt.

In some cases, the creation of hymns comes as "accidental" learning. One minister was in need of a particular kind of hymn to be used in a service. For days he thought about what this hymn should be. Later on, words and tune began to form in his mind until finally he produced what he wanted.

Whether the production of hymns is formal or informal, planned or "accidental," the creator learns that discipline of the mind and heart will further his growth and task. Discipline of the mind involves also a growing understanding of one's own relationship with God, with others, with the Church, with the world, and with himself. This discipline may stimulate him to learn more about his own faith so that he may be able to express his belief better in the hymn text.

Singing native hymns

Learning how to sing these hymns is another activity by which the desire for native hymns and for self-expression may be satisfied. Church people not only learn these hymns through direct singing, but also through the antiphonal, responsorial, responsorial-antiphonal, "sounding a note," and "lining out" methods. These forms will add freshness and variety to singing. Learning the chant form will also add further variety to hymnody; Evangelical Filipinos have been used to a strict rhythm only. These different types of singing all require learning how to execute them; this will mean modification of certain musical habits, such as direct singing, strict rhythm, and reliance on the organ in accompaniment.

2. Improvement of Mental Activity

Learning new hymns

Experience has shown that Evangelical Filipinos learn their own hymns more quickly than they learn Western hymns. This is to be expected because they do not have to wrestle with foreign tunes and with awkward-sounding translations. Instead, they are presented with words and tunes that have a familiar ring. Words and music may have associations with past experiences, or the mind may recall these textual and melodic figures that have long been stored in their memory, a process that facilitates learning.

The higher rate of learning (due to these factors) has been found by the writer on a number of occasions. In the Northern Mindanao District Conference meeting in Oroquieta, Misamis Occidental, May, 1962, the women's

choir learned acceptably one introit, four short responses, and two longer hymns in one hour's practice. This higher rate of learning is partly due to the fact that a few of the women in that group had sung some of the songs before; there was some familiarity. The whole assembly of the same conference learned three native hymns in half an hour, about the same length of time needed to learn one Western hymn. Likewise, at another conference in Dagohoy, Bohol, April, 1965, the whole group learned three native hymns and one short response in less than an hour. Purita O. Parreño, a student of the College of Theology, found the same speed in learning when she taught the same hymns during the Home and Family Life Institute of the Dumaguete Conference at Banilad, Bacong, Negros Oriental in November, 1963. The writer also found about the same speed of learning in another conference in Tonggol, Pagalungan, Cotabato, May, 1965. However, Rhoda I. Pepito, a former music teacher of Silliman University, declared that she and her group found the same hymns hard to learn. She admitted upon question that perhaps their long exposure to Western music might have been one of the causes for the difficulty. However, from New Guinea, Ellenberger testifies: "local people did not have to put forth effort to these songs, for the first hearing brought understanding."[1]

Understanding ideas

Ideas expressed in native words are learned with more ease than the same idea expressed in foreign words and thought patterns; even if the

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1. Ellenberger, p. 264.

text is translated into Cebuano, the difficulty remains the same. It has been pointed out that recall and association operate in learning to sing hymns cast in native language. Words that have experiential and associational aspects are meaningful to the singers so that ideas are made clearer and easier to understand. Any Evangelical Filipino hearing for the first time the line "the Lord is my shepherd," will find difficulty understanding what it means. He has no experience with a shepherd, for there are only a few sheep in the country; many people have not seen even one! But a native writer will most likely use words and figures that are familiar to him and to his fellow Church members. For example, the same idea expressed in the figure above may be expressed thus: ang Ginco maoy akong bakero, meaning "the Lord is my bakero." Bakero is one who takes care of the carabao: pastures it, takes it to the river to drink and swim, lets it rest under the shade when the sun is hot. The common background of the creator and the singers of hymns help facilitate understanding.

Experiences of other people bear testimony to the above. Ellenberger, in New Guinea, reports that the content expressed in indigenous thought patterns and words "went over well and contributed much to the knowledge of what the gospel is all about."[2] L. L. King reports from the Ivory Coast that "when the best elements of the musical tradition of the people are utilized in conveying Christian truth, the results are generally better than the imported Western tunes and translated words." It

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2. Ibid., p. 264.

has been found that "even a good translation of the words will not be intelligent when sung."[3]

Evangelical Filipinos learn their theology partly through the hymns. Hymns therefore should help them grow in their understanding of God, Jesus, the Bible, man, Church, and the world. Hymns written in the people's tongue help facilitate their understanding of and reflect an acceptable theology for Evangelical Christians who are and will be called to respond to God's demands upon them in this century.

Retaining ideas

Ideas are retained better when expressed in the language of the people than when they are cast in foreign symbols and analogies. When ideas are comprehended - that is with meaning - they will most likely be kept in the mind. Furthermore, accompanying tunes that are easy to learn add to the facility with which ideas are stored in the memory. Hymns will be more apt to have personal significance to the singers.

Identifying native musical characteristics

Learning to identify the various features of native music and hymns may add to the enjoyment of hymn singing, as well as to the appreciation of traditional music. For example, people may begin to notice the undulating movement or the flexible quality of the chant both of which are intended to enhance the thoughts expressed. Knowing these various characteristics through experience will add to the body of information which

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3. L. L. King, p. 268.

Evangelical Filipinos may be learning about native music and hymns, especially their own.

3. Emotional Response

Appreciation

Learning to appreciate their own music and hymns will be a great accomplishment for Filipinos. We mentioned before that long years of domination by other peoples left the Filipinos unable to recognize their own native heritage in music as worthy of acceptance or development. In fact, they used to be embarrassed to use what they have. This is illustrated by an incident in which an elder of a local church scolded the choir for singing a response in Cebuano;[4] heretofore the choir had always sung in English. Today, singing native music in concerts, at parties, schools, and programs is an indication of the people's growing admiration of their tradition. However, as previously noted, this positive attitude is just beginning to be felt by Evangelical Filipinos in relation to the use of this music for the hymns of the Church. As far as the writer's experience is concerned, Evangelical Filipinos have only to be exposed to native hymns to realize how much they really like them (see Appendix IV).

This growing appreciation of their own hymns may also generate a corresponding feeling for the hymns of other peoples, particularly those of non-Western countries. It was pointed out before that in two situations, the exposure of the Filipinos to the hymns of other countries

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4. Reported by Fabiana Yrad Malayang who was assigned to this church for her Field Work, December 28, 1956, Silliman University.

induced the same feeling of admiration for the musical expressions of the people from these lands as felt for their own. Filipinos now begin to realize that native hymns everywhere voice the sentiments of the people who create them; thus they are more truly the response of those who sing them.

Exuberance

One will immediately notice the joy and release Filipinos express when they hear or sing their own songs. This has been noted many times in recitals and concerts. The response of clapping and shouting is immediate when, after a series of foreign songs, a Filipino song is announced as an encore. This joy is equally felt by those who listen to or sing native hymns. One person commented somewhat as follows: "I have never sung like this before; the hymns remind me of my home, our land, the birds and the flowers. God is good." A recognition of the close relationship between the hymns and her own experiences accounts for this exuberance. Hymn singing should be an experience of joy, among other responses, in the goodness of God. Evangelical Filipinos are learning that the exhilaration felt in the singing of their folk songs can be carried over into the singing of native hymns in Church for the praise and adoration of God.

Affinity and self-identity

Kinship felt by Evangelical Filipinos with their own hymns is another positive effect of the movement to use native music in the Church. The words and tunes are linked with their lives so that hearing and singing them elicit a response of closeness and affinity between these hymns

and their lives. This is illustrated by the response of two individuals in two different churches. One came from an elder, now deceased, who, after the service, told the writer that he could not help but cry when he heard the hymns sung by the choir. He felt that the hymns were his own because they expressed his feelings in his own language; he was "touched" by them. The other came from a woman who said something like this: "I have never thought that I would hear our music inside the Church. I feel close to it because it is the music I have known since I was a child. I had not realized that it is worthy to be used for God." This identification with their own hymns gives people a sense of belonging to and being at home in the Church.

Feeling of acceptance

Evangelical Filipinos have been alienated from their own music in the worship of the Church, and in a way alienated from themselves. This feeling of separation has been expressed by Jorge Bocobo when he speaks of Filipinos as foreigners in their own country.[5] This non-acceptance of their heritage by the Church really implies a non-acceptance of themselves. That their own hymns now are heard in the Church is a recognition of their inheritance as something of value for its own sake and of themselves as a people of worth in the sight of God and His people.

Through accepting themselves, Evangelical Filipinos will be better prepared to feel accepted by other people. One study of the Filipino

5. Jorge Bocobo, "Foreigners in Our Own Country," Philippine Christian Advance, vol. X, no. 11, November, 1958, pp. 4-7.

points out that they hold social acceptance as the highest value.[6] As we noted before, their amor propio most likely was threatened as fellow Asians accused them of being Westerners on Asian soil. Just like any other people, Filipinos find it easier to accept truth about themselves from themselves than from other people. They have learned, no doubt, that acceptance by others demands that they prove and maintain themselves worthy. That they can claim hymns that are uniquely their own will help enhance their self-image.

Sense of participation

Producing and singing their own hymns give the Evangelical Filipinos a real sense of participation in the faith and life of the Church. When things are done for them, Filipinos lack that feeling of really entering into the life of the Church; thus they are cheated out of their birthright. Hymns were produced for them, not by them in the past. When they create their hymns, their own thoughts, not another's, are the ones really expressed. Hymns must do more than echo back what was said by another in the text, especially when the musical and thought patterns are different from one's own. When Christians participate wholeheartedly in the affairs of the Church, group life is greatly enriched and becomes more meaningful; so too with Evangelical Filipinos. From Africa, L. L. King affirms that "Christians enter much more readily into worship and non-Christians listen without a barrier with the use of their own tunes and manner of expression."[7]

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6. Lynch, p. 104. 7. L. L. King, p. 268.

This sense of participation may also draw Evangelicals into closer fellowship with one another. Their native music has already established a cultural bond between them, and native hymns may bind them still closer in Christian fellowship as they further identify themselves with a music common and familiar to all.

Sense of accomplishment

Producing their own hymns also gives the Evangelical Filipinos a sense of accomplishment. This achievement, as we have already seen has given them a feeling of well-being. They are contributing something tangible to the life of the Church, and to the community in general which now looks up to its music as capable of making a worthwhile contribution. The experience of satisfaction in being able to produce material that is urgently needed should stimulate them further to do more work on their hymns both quantitatively and qualitatively. We stated before that a creator of native hymns learns that the more experience he has in writing texts, the better they may become. The process is cumulative and rewarding.

Sense of goal

The desire to sing native hymns supplies goals to be attained. Two of these goals are the actual production of indigenous hymns to use in the Church, and finally a new hymnal adequate to meet the need for more effective hymns for use in worship and in Christian education. With these two goals before them, Evangelical Filipinos have something to look forward to and for which to work without tiring. The attainment of

these goals will require changes in their life-patterns, individually and collectively. The process of adjusting themselves to an environment which accentuates their internal needs for native expression through hymns is the same process through which other kinds of learning take place. Different types of learning may occur in situations which the Church provides. Some of these situations for learning will now be discussed together with some methods of communication.

C. Some Situations for Learning and Some Methods of Communication

Some of the situations for learning which the Church must provide and some methods of communication to be employed will be presented as we discuss the following: the orientation of the Church members to native music and hymns, situations for and methods of hymn production, hymn dissemination, the use of indigenous instruments, and using hymns of other peoples.

1. Orientation to Filipino Musical Tradition

Before and concurrent with the initial use of indigenous hymns is the orientation of the people to their musical heritage. Although the community at large may provide situations where Evangelical Filipinos may become acquainted with their own music, a local church may not yet be convinced that Filipino music has a place in worship. However, as we said before, this attitude is fast changing.

Participation in school and community musical programs

Children and young people of the church attend public or private schools in the community, be it a city, town or barrio. Schools now provide many occasions where native songs are sung. The community furnishes, as well, similar activities which adults may attend and in which they may participate.

Attendance at concerts and recitals

Many church members live in cities and larger towns where opportunities to attend concerts and recitals are available. Most of these include native music in their programs. In some cases, concerts and recitals are devoted to indigenous music only.

Church socials and programs

Church socials and programs are also situations where people may become acquainted with native music. A music leader who has a repertory of folk songs committed to memory, and who can lead and stimulate others to sing them may provide occasions where native music can be learned in the church for the first time. He must let the children and young people sing songs they have learned in school, and the adults do the same with songs sung in their own community programs. Or the whole group may sing the native songs they all know. The leader must teach some new and unfamiliar ones. The balitao might be performed if a man and woman who know it are available.

Home celebrations such as birthdays, when church people come together naturally provide further opportunities for the singing of native

songs. Parents must be encouraged to teach and lead their children in singing folk songs at home during evenings of fun.

Listening to recorded indigenous music

Groups may listen to recorded music. If the church does not own a record player or a tape recorder, it is usually possible to borrow from individuals or institutions who own the equipment. Tribal music is harder to find, for very little of this heritage has been recorded. However, some sources of tribal music like the Magdamo and Conklin records mentioned before are available. Some individuals or agencies have recordings on tapes and would be glad to share them. For example, two Manobo epics and shorter chants also mentioned before are on tapes; they are owned by the Silliman Cultural Research Center and are available under the care of the writer. The tapes may be duplicated for wider use.

Children need a slightly different procedure if they are to benefit from the wealth of native material at our disposal. The music selected must first of all be suited to their abilities and chosen with their limitations in mind. Children will also need simple explanations of the texts and music. If something is known of the people who sing this music, this information may be shared with the group. A map of the Philippines for older children will help make the presentation more interesting as they locate the places where various musical groups live. Showing pictures and articles used by these people will stimulate interest. The leader should know something about each song and interpret the particular characteristic of the native selection. He must listen

to the songs many times before attempting to teach them so that he can point out any special element in them that will stimulate the interest of the listeners and add to their understanding of their own or other forms of native music. Helpful materials for this task are the Commentary on the selection in the Conklin record available in booklet form, and the explanation given by Magdamo of the songs on her records. If there is someone in the community who comes from a tribal background, he may be invited to sing some of his songs giving any explanation he can.

2. Orientation to Indigenous Hymns

The next task is to introduce indigenous hymns in local churches. Most members may not have heard any native hymns in church, so they could find it difficult or impossible to worship through these new hymns, if no gradual interpretation of them is provided. There are only a few hymns now available, but they may fill the present need to introduce the local church people to the use of native hymns in congregational singing. The following suggestions are given for the introduction of new hymns in worship with young people and adults.

Hymn tunes played by the organ

The organist may play one new hymn tune for the prelude and another one during the offering. After hearing the same tunes repeated or new ones chosen for two or three Sundays in a row, the congregation will become familiar with the native melodies in a worship setting. If there is no organ, the choir may hum the hymn tune at the beginning of worship. The

next Sunday, the same tune and humming should be repeated, but this time it may be followed by the singing of a stanza or two by the choir. A hymn used in this way must be appropriate for the opening of worship.

Hymn singing by the choir

After the organ has introduced one or more hymn tunes, the choir may sing short versicles appropriate for use before and after the call to worship, reading of the Scripture, and prayers. Then later, instead of the traditional Western anthem, the choir may sing one of the longer native hymns. Perhaps another may be sung while the offering is taken.

Hymn singing by the congregation

The congregation may begin their part by joining with the choir in singing the versicles and responses indicated above. After a few Sundays, the congregation may be ready to sing longer hymns for the entire service or some part of it. It would be most helpful to set aside a "practice" time, probably just before the worship service, to teach the congregation these hymns. This singing session may be both enjoyable and beneficial, for the time may be taken to really learn the tunes and to commit the text to memory.

Children do not have the prejudices that older folks have. They generally respond positively to something new and this response may extend to the Church setting. In the case of native music, they may be familiar with it in the sense that they have heard the common strain of melody before. Since children learn quickly and accept the experimental, they may immediately be taught to sing native hymns in their classes and for worship.

3. Situations for and Methods of Hymn Production

a. Situations

As we said before, hymns that truly represent the sentiments of the Evangelical Filipinos must be the creative task of the many and not merely of the few. Thus situations for learning how to create these hymns must be provided, and guidance given in the performance of the task.

(1) Individual effort

There are individuals still undiscovered, we believe, who have the gift either to compose a tune or write the text of a hymn. Some people may already have written something on their own, while others may not realize that they have the capacity for the task. Through personal contacts and letters interest may be stimulated. Announcements may be made through the Church-related radio station, DYSR, or in the Church publication, Philippine Christian Advance. Papers and journals of seminaries such as Silliman University College of Theology's The Silliman Christian Leader, and Union Theological Seminary's The Union Voice may present the challenge to create hymns. Hymn contests may be conducted by groups such as DYSR and the seminaries. Although hymns which come from this approach may lack the quality desired, the project should arouse interest and could stimulate an awareness of the need for native hymns.

(2) Church school classes

Church school classes may begin to create hymn texts as part of their study, perhaps in summary of what they have been thinking and doing over a period of time. Fox example, children who are studying about their local church may write one or two stanzas in appreciation of the Church or to express what the Church means to them. A tune which the class already knows may then be chosen to use with the new set of words about the Church, or a tune may be chosen before the words are written which may help in the creation of the text. When working with children, it is better to have the entire class working together to compose the words while the teacher guides the process. A satisfactory method is to write the words on the blackboard and have the children think and share together so that they can see how a text is created and make appropriate alterations as they write. Young people and adults may wish to work individually. They may choose one tune for all to use, or each may decide on the tune most appropriate to his ideas. The teacher should guide them in advance, perhaps, by pointing out certain rules or procedures to be remembered when writing words to be used with a chosen tune. For example, the accents of both words and tunes must coincide. An individual with musical ability may create his own melody.

(3) Seminary classes

Seminary classes may also produce Cebuano hymns. This suggestion is directed to the College of Theology. Located in the southern part of the country (see Appendix I), the seminary is educating for ministry,

young people coming mostly from the Visayas and Mindanao where Cebuano is the main language. The strategic location of the seminary with its opportunity to work closely with local churches, as well as lead laymen who look to it for guidance, necessitates its direct concern with the development and growth of Cebuano hymnody.

Classes such as Christian Worship and Hymnology are two channels through which the need for more native hymns can flow. Individuals inclined to meet the challenge may be discovered in these class situations. Each student may be asked to try to write a hymn text. Those who are musically inclined may compose a tune for their words or only tunes. An assignment of this kind should be made only after some instruction has been given concerning ways of approaching this task. Those whom the teacher feels have potentialities and interest in pursuing this activity may be asked, as part of the requirement of the course for these particular individuals, to submit a hymn text or tune or both, a partial fulfillment of the work of the course.

Other classes in the seminary may also provide situations in which hymn texts can be written. Instead of writing the usual paper to fulfill course requirements, these who are poetically inclined could be encouraged to write hymn lyrics instead.

(4) Special interest groups

Students and faculty in church-related universities such as Silliman, and in colleges such as Southern Christian College in Midsayap, Cotabato, who are sufficiently interested in music and poetry, may also

contribute to the development of Cebuano hymns. They may meet as interest groups to work under the guidance of someone who has some experience in the task.

(5) Workshop

Church bodies and agencies, such as the Department of Christian Education of the National Council of Churches and the United Church, may conduct workshops where both the values and procedures of creating Cebuano hymns may be discussed. This workshop should be open to any interested individuals from the Visayan and Mindanao churches, irrespective of experience and known abilities.

b. Methods

The methods presented here may apply to any of the situations indicated above except in the children's classes. In individual effort, the same procedure may also be followed.

Participants may be introduced to their own native music through recordings, both disc and tapes, as well as through written hymns, booklets, and other resources of native music. While the leader will have collected as many resources as possible ahead of time, each person should be asked to bring his own music resources if he has any, to add to the collection. Institutions like the Silliman Music Foundation and Silliman Cultural Research Center, Dumaguete City; the Summer Institute of Linguistics, Nasuli, Malaybalay, Bukidnon; the Sociological Society with headquarters in Ateneo de Manila University, Quezon City; the College of Music and Fine Arts, Philippine Women's University, Manila; the

Library, University of the Philippines, Quezon City; and the National Museum, Manila, can supply information on how resources may be borrowed or purchased.

One of the first things to do in the workshop, class or special interest group is to listen to native music. Explanation must be given to the participants concerning the various elements of this music: chant, melodic movements, intervals, tonality, forms such as the epics and ballads, ways of chanting or singing, and any other ways by which they will be helped to see the treasures in their heritage and the possibilities within them for Church hymns. Suitable interpretation should be given and time for questions and discussion allowed.

The following discussion suggests some definite ways of working and steps to be taken for the actual creation of tunes and words.

(1) Tunes from existing melodies

For beginners, it is better perhaps to start creating a hymn tune from existing melodies rather than trying to compose an original musical composition. A short movement for a one-fold "Amen" will be a good beginning. This can be done quite easily. The participants should be helped to see some of the many possibilities here. This procedure is quite rewarding for there are many short movements within native compositions that lend themselves well to this one-word response. The discovery of as many as can be found should be encouraged. A phrase or line may be appropriated without any changes at all, or modifications may be made by the

removal of certain notes and/or changing the length of others. Later on, the choice of movement to include a two-fold or three-fold "Amen" may be expanded.

Musical arrangements to accompany short verses to be sung before and after the call to worship, a call and response to prayer, and for other parts of the order of service might be worked out. Original versicles may be created later, but we suggest the use of Biblical ones as a beginning. The leader should list ahead of time suitable references from the Bible which individuals can look up for themselves in their Cebuano Bibles. As with the "Amen," a one-line versicle may be an easy way to begin, then two, and so on. These lines must be committed to memory and recited many times to feel the rhythm and to get the correct inflection. This will help in choosing an appropriate melodic movement to accompany the verse. It might be that a short folk tune will fit the length of the versicle chosen and enhance its meaning. A tune that is not so well known as to call forth specific word-pictures may be selected; otherwise some changes must be made that will result in a tune that is not quite the same as the original although it maintains the basic design. A change in rhythm or the modification of note-values may achieve this.

The arrangement of tunes for the original metrical hymns having four or more lines to a stanza may be worked out later. An entire melody may be appropriated or only certain movements may be chosen and fitted together to treat the words appropriately.

(2) Tunes partly traditional and partly original

Using parts of an existing melody and creating the rest to form a tune may be an exercise preparatory to the creation of an entirely original melody. A two- or three-fold "Amen" or a two-line versicle may be a starting point. A short musical phrase may be selected for the first "Amen" or line; then expanding or finishing the second "Amen" or line with an original musical phrase. For longer verses, selected movements interspersed with an original, one ending perhaps with one's own composition suggests a workable plan. Longer Biblical texts, like a psalm and canticle, may be set to a melody, chant style, by this procedure. An interweaving of the chosen movements with an original composition may better fit the irregular length of the Biblical texts.

(3) Original tunes

To create an original tune frees one's imagination and satisfies one's creative urge. The "Amen" and short verses might be the place to begin. The creation may be expanded to accommodate longer verses, psalms, and canticles which may be paraphrased and arranged metrically into original metrical hymns.

(4) Original texts

A text may be written without the previous selection of a tune. The text writer or perhaps another person may set it to music later. A versicle of one or two lines or a prayer response may be started, and longer ones of four lines perhaps gradually worked out later. When moving on to hymns of more than one stanza, the corresponding lines in

each succeeding stanza must have the same length; also the accents in each corresponding line fall in the same places. It is implied that when Biblical texts are used the length of the lines of the stanza may not always be the same; the endings may or may not rhyme. These do not matter.

Another way of creating a hymn is to select a tune and set it to original poetry. However, the melody should be learned thoroughly before attempting to write the words, for one must feel the mood of the tune before he can adapt the words in accordance with it. It is important to remember that the accent of the words be in harmony with the accents of the notes. This method is a little harder than the first one because a restriction is already imposed by the prior selection of the tune. Nevertheless it is worth trying.

Words and melody may be created at the same time. A recurring tune may be ringing in one's mind, or a theme may be burning within, waiting to be expressed. A lyrical inspiration may excite a corresponding tune and vice versa. When this happens, both the tune and the words must be recorded immediately, for the melody and the idea may quickly be lost under the pressure of other tasks. A supply of musical staffs at hand is very helpful.

(5) Other forms

We reiterate the previous suggestion concerning the use of the chant form. An existing melody or an original one might be tried. The chant form is especially suitable for the use of psalms and canticles.

Paraphrased Biblical materials, such as the stories and parables in meter and stanzas, may be set to music to be sung ballad style. Familiar Christmas carols are reminiscent of this rendition.

Writers are encouraged to create texts that can be sung antiphonally: a poem in which a question is asked by one group and answered by another. Or the writer may adapt a form that is appropriate to use as a responsory to be rendered by the minister and the congregation responsively. The Sursum Corda is an example of this form.

An entire musical service may be worked out; most of it may be sung (Appendix V cites an example). Both text and tunes may be composed. As a beginning, everything may be sung except the Scripture, responsive reading, prayers, and sermon. Perhaps a consecration service including newly created musical compositions may be worked out for the end of a workshop, or a musical service of celebration in thanksgiving to God for the ways in which the gifts are being enjoyed.

4. Hymn Dissemination

An important and necessary task is to disseminate the native hymns already in existence. Church people must know and appropriate these hymns for their life together if the desire for indigenous hymns is to be met. As a Christian fellowship, groups should begin to use them in their Church worship, in church school classes, and in their homes.

a. Making hymns available to churches

Native or new hymns will not be of much help to people if they are not made available to local congregations. They can and should be printed

or mimeographed and sold to groups at cost. Some Church agencies will be able to have them printed. The Silliman Music Foundation may do this if their sale is assured. Sale is certain if these hymns are first taught in the churches, for the people will want to own them.

b. Singing sessions

A time in the church to learn these hymns must be set aside. For most barrio and small town churches whose members live far apart and whose only time together is Sunday, part of the Sunday morning period may be set aside for learning these hymns. Appropriate hymns, useful for worship, must be taught to children during church school class time. Or about fifteen minutes of church school time may be spent for hymn practice before the worship period each week. Young children who cannot read will have to memorize the hymns. For older persons who are readers, the words may be printed on a big piece of manila paper and placed on a stand or easel or fastened to the wall before them. But everyone should be encouraged to memorize the words.

The young people and adults may also practice hymns before their classes begin. This time usually spent on what is commonly called "opening exercises," plus that time used for "closing exercises," may thus be employed profitably. Using these periods as singing sessions may help to eliminate the tradition of opening and closing exercises, a doubtful practice as far as positive learning is concerned. When practice-time is no longer so urgently needed, these blocks of time may be appropriated for worship-training for the children, and ultimately the worship itself.

If church members have the practice of bringing their lunch on Sundays and eating their meal together at the nearby parsonage, then they may have a singing session after lunch or at some time later in the day. The young people who usually meet Sunday afternoons may spend part of their time together in learning these hymns. The words must be printed large on big sheets of manila paper for everybody to see; posters of this type may also be used when these hymns are sung in worship. Those who do not know how to read may easily memorize the words and should be encouraged to do so.

In the seminary, the singing session may be for everyone as they meet in natural groups; it is especially important for all students engaged in Field Work. The Field Work Director made this session a requirement for these students a few years ago in the College of Theology, for it now recognized that they were the ones who also conducted the singing sessions in the local churches where they were assigned.

However, only the nearby churches receive the benefit of the assistance of the students from the College of Theology. It has been suggested by the ministers from churches more remote from the seminary that theological students and faculty should participate in institutes and summer annual conferences to help disseminate these hymns. Representatives of local churches from many parts of the Philippines attend these gatherings, and they in turn can teach other church members the hymns they learn at these meetings. These conferences almost always have

singing sessions. Enough copies of the printed or mimeographed hymns should be available for the people to buy to take home.

c. Seminary worship in Cebuano: the use of indigenous hymns

Native hymns may be used in the seminary chapel when worship is conducted in Cebuano. Even when the service is conducted in English, native hymns may be sung. The order of worship given in Appendix V is similar to the ones already in use in the College of Theology.

One more situation may also facilitate the learning of native hymns. The Church-related radio station, DYSR, is an avenue for disseminating these hymns to the churches. Since many programs call for hymns, some native ones may be used. Certain programs are devoted to teaching new hymns: indigenous ones may be learned this way.

5. Using Indigenous Musical Instruments

While native instruments are of a different category from hymns, they are closely related to hymn singing for they may provide an accompaniment. Thus some discussion of these instruments is appropriate here.

In the writer's experience, there has been one instance when a rondalla, or string ensemble of the Christian groups, was used in the Church. This happened in Jimenez, Misamis Occidental before the second World War. The courageous minister placed the rondalla at the back of the sanctuary where it could not be seen. It accompanied hymn singing during worship on the opening night of the annual meeting of the Northern Mindanao District Conference. The response of the congregation was so indifferent that the instruments were not used again.

This is understandable. Native instruments have always been associated with dancing, serenade, and tribal non-Christian practices. The potential of native instruments as accompaniment for Church singing during worship has been overlooked or not been given a thought. Yet the writer believes that native instruments as well as native hymns may and should be used.

It is suggested that the seminary make the initial move in employing native instruments in worship, because in general, the seminary is more open to the introduction of new ways than is the local church. This is true of the College of Theology. However, there must be a gradual orientation of the worshipers to the use of native instruments because even educated church members may not be ready for what seems to be so drastic a change. The following procedure in orientation has been used in the College of Theology and found to be successful.

The use of the guitar may be started for social purposes, that is, to accompany singing at parties and programs. It is a very common instrument among Christian groups and many people know how to play it. Students must be encouraged to learn how to play the guitar and to use it on many occasions. The College of Theology has two guitars always available.

It may be used with the organ during the singing sessions for learning hymns. Field Work students should be encouraged to use the guitar to accompany singing in their outside barrio Sunday classes where the traditional organ is not available.

Later on the guitar might be tried in worship with the organ to accompany hymn singing. Then it might be tried alone, without the organ, to play a prelude, or to accompany an introit or response. It may be that a word of explanation or interpretation should be put in the pews or given to the people before the service begins so that they may listen more intelligently and appreciatively.

The first attempt to use the guitar in worship in the College of Theology was during a carol service in 1963. This was followed by a similar service in 1965. Like the organ, it was not exposed to view. During the first part of the service, the singing was accompanied by both the organ and guitar. Later on, some carols were accompanied by the guitar only. The response by the congregation in both cases was positive and encouraging.

The gong of the tribal Filipinos is a popular instrument among them and it is used by Christians as home decoration and door bells. It has a lovely tone, if made well, and could be useful in worship, in appropriate places. The one owned by the College of Theology was used once in worship, during the 1965 carol service, and at the University church during a convocation. It may be gently sounded just before or right after the end of the prelude, or before or at the end of a period of silent prayer. Experimentation with it will suggest other effective uses.

Later on, percussion and other string instruments may be employed with the organ or without. Other instruments for Church use may gradually be acquired. Silliman University School of Music is prepared to

assist in carrying out this experiment and, in fact, the School of Music should prepare itself to lead the way in this venture.

6. Using Hymns of Other Peoples

Hymns from other lands may be taught, both for their values as hymns and to help Filipinos to understand and appreciate the religious thoughts of other peoples as these ideas are expressed musically and in native form. The E. A. C. C. Hymnal contains hymns from both East and West. The 1964 biennial meeting of the National Women's Association of the United Church held in Lucena City used this hymnbook and the result was encouraging.

The preceding suggestions are far from exhaustive but sufficient perhaps to indicate what can be done, and to present a few concrete examples from the writer's personal experience. The seminary, the local church, and other agencies under the auspices of the Church must develop their own program using hymns and instruments appropriate to their particular situation.

D. The Future: Institute for Cebuano Hymnology

A goal for the future includes a listing of some areas requiring further research, study, and experimentation in native music, including hymns, and in the use of these media. These suggestions could all come under one general proposal: the establishment of an Institute or School for Cebuano Hymnology. This proposal will be made to the College of Theology, Silliman University as the logical institution to initiate and

incorporate this facet of education for the ministry. The status and location of Silliman indicate that this college is the logical center for the development of Cebuano hymnology and the appropriate place where the proposed Institute or School should be located. The College of Theology is the only seminary in the Cebuano-speaking areas of the Visayas and most of Mindanao. While students from other language-groups in the country attend the college, most of the student-body are Cebuano-speaking and they will be working mostly in the provinces of the Visayas and Mindanao. This Institute should involve not only the students of the College of Theology but all Cebuano-speaking Church people who have the interest and the capacities for meeting the need for Cebuano hymns.

An Institute of this kind may carry out a more intensive program in connection with the development of Cebuano hymns. Financial help from the supporting Church boards of the university and from some foundation, the Silliman University School of Music and the Silliman Cultural Research Center, and specialists in the field of ethnomusicology and linguistics will be required, for this is a momentous task. Indeed the actual establishment of such an Institute cannot be accomplished overnight. But a few projects might be started before the proposed Institute could be formally organized.

1. Workshop and Seminar

Something of the nature of the workshop has already been described in the preceding discussion. A yearly or semester's workshop for those who have the capacities and the interest for hymn production is needed and

would be feasible as part of the curriculum, either of the College of Theology or the School of Music, or of both, provided adequate collaboration takes place. Seminars may include the formulation of standard for Cebuano hymns and principles for their creation. Workshops may give practice.

2. A Pilot Project

The dissemination of Cebuano hymns could be undertaken as a pilot project to be started when there are sufficient hymns to put into circulation. One conference may be chosen where this project can be carried out. It is preferable to choose a conference close to the College of Theology so that close supervision will be possible. The churches in this conference will use, during the pilot project, the new native hymns together with those found in the present Cebuano hymnal, while some of the churches in the conference act as the control group, using only the hymns in current use.

The project should be followed after a stated time by a study of the churches involved. This study should be conducted to discover any effects the native hymns have had on the educational ministry of the Church. The same study will need to be made of the control group in order to note comparison. An instrument for measuring these effects will have to be developed by some competent person or persons at Silliman perhaps or in consultation with others who are interested and able. The findings should direct future work with Cebuano hymns.

3. Literature on Cebuano Hymns

Materials written about research, surveys, experiments, workshops, seminars, and hymns produced should be made available to Church people, including those in other language areas, by putting these materials in print. Articles about native hymns may be published in Church publications and Church-related school journals and papers. These articles should carry information about the origins of these hymns; and how they have been used by Church groups may indicate to readers something of the values already discovered by those who have used the hymns and stimulate others to create.

4. Research on Native Music and Rituals

This particular project could be conducted in conjunction with the Silliman Cultural Research Center and the Silliman School of Music. To date, there has been very little research on native music and rituals. Students undertaking research during the summer period could be given credit for work of this nature. Music from both Christian and non-Christian tribal groups are found in the Visayas and Mindanao; work should cover both areas.

5. Experiment with an Indigenous Christian Liturgy

Findings from research, such as that suggested above, will provide resource materials for experimentation with an indigenous liturgy. Native or folk rites and ceremonies can give some clues about native liturgy from the perspective of Christian faith and worship.

6. A New Cebuano Hymnal

This whole study explicates the great need for a new Cebuano hymnal for the Evangelical Church. As previously mentioned, a new hymnal must be sufficiently ecumenical to include hymns both from East and West, and from various communions including the Orthodox Churches.

While the Church headquarters in Manila may not yet be ready for the "Common Hymnal," the Institute of Cebuano Hymnology must print the Cebuano hymns it is able to secure. Besides their immediate use in the Church, these hymns will be needed for the pilot project described above and also as resource materials for the workshop the Institute will be conducting each year.

CHAPTER VI

CONCLUSIONS

The writer is not assuming that she has answered all of the questions related to the use of Filipino hymns in the Church. Problems remain, some of which we will point out later. But as far as the objectives of this study are concerned, the following conclusions are drawn:

1. The desire of Evangelical Filipinos for their own hymns is inevitable. The rise of Filipinism and the inadequate hymnal presently in use have helped bring to a focus and accentuate the need for the Filipino to develop his own hymns. The awareness of the long neglect of their native music and language is intensified as the Filipinos' growing appreciation of their heritage becomes more evident. The need for recognition and acceptance for what they are and have as a people, for equal treatment by other peoples, and for opportunities for self-development have heightened the enthusiasm of the Evangelicals for their own hymns.

Besides the internal needs that have given rise to the inevitability of native hymns, Evangelical Filipinos have been further stimulated by some external factors also responsible for the readiness of the people to create and sing their hymns. Their heritage as a musical people, their long exposure to Christianity, the formation of the United Church, the ecumenical movement, and the fact that Filipinos are ready for a change are important factors which have prepared them to meet the demands of the changing times for indigenous hymns.

2. A Filipino musical heritage presents many possibilities for the development of a native Christian hymnody. There has been skepticism in certain quarters of the Church concerning the nature of native music if, indeed, there is a Filipino music which is unique. Our study has shown that indigenous music abounds in the provinces of the Philippines and that it has qualities distinctly Filipino. With this music the Filipinos have a close kinship; in fact it is a part of their very existence. Distinguishing characteristics such as the forms, scales, movements, intervals, rhythm, vocal style, and ways of singing are found in their songs and rituals. The fact that these musical qualities and ways are natural to the people makes it all the more necessary that they be used to express the religious sentiments of the people of the Christian Church. The production of hymns for the Church may come as a result of the proper use of their musical heritage.

3. There are constructive ways of utilizing native music and language for Church hymns. The misgivings held by those who oppose the use of native music for the Church is partly due to the limited view of the possibilities to be derived from indigenous music per se. Imagination suggests, as one method, the use of existing popular melodies. This suggestion is offered with caution because of the indifference with which these well-known tunes will most likely be considered. It is reasonable that some will provoke secular associations. However, other methods of appropriating existing melodic figures can alter the tune sufficiently while still maintaining the basic design. It has also been shown how

different ways of singing, the use of song forms, and the structure of native ritualistic singing may be utilized in a hymnody for the Church.

4. Native hymns are potentially a more effective channel than Western hymns for the educational ministry of the Church. The power inherent in indigenous hymns is suggested by the different kinds of learning that may take place in Evangelical Filipinos as they produce and sing their own hymns, i. e., musical skills in creating and enjoying their own music, increased knowledge as their heritage is opened up to them, better understanding of the oneness of Christian peoples in Christ and in the desire to express their faith through their own music. As skills develop, knowledge is obtained and understanding comes, attitudes change and ideals more nearly consonant with those of our religion are enhanced or perhaps formed for the first time. The emotional responses of appreciation, exuberance, affinity and self-identity, feelings of acceptance, a sense of participation, a sense of accomplishment, and a sense of goal indicate the satisfaction of Evangelical Filipinos as they make use of their native creations. These learnings are in the direction of Christian maturity and a part of one kind of Christian education Filipinos need within the Christian fellowship. If, as Sherrill says, learning results in a change in the person, then the kinds of learning noted above may help to promote the changes in Filipinos which the writer believes are possible and necessary if we are to accept our heritage and build creatively upon it.

5. The problems involved in undertaking this enterprise appear open to reasonable solution. Certain problems exist in relation to native hymns, and the Church must face these. One is language, for many languages are used in the country. The concern of this thesis has been with Cebuano hymns only. Each language group must develop its own hymns, in its own language. The procedure suggested in this study points the way to a useful method but each group must face its peculiar situation especially as it is affected by its own language-characteristics.

There is also the problem of Evangelical Filipinos who come from tribal background, who are from the "younger" churches. These groups need special guidance by those who come from "older" Christian background and are more advanced than the tribal Christians. Native hymnody is a new venture and Filipinos of Christian background are just beginning to explore this field. Perhaps it is not possible at this point to offer in advance any specific solutions to the problem. At least the problem is recognized and leaders of these groups are cautioned to proceed slowly until more data on these people are secured.

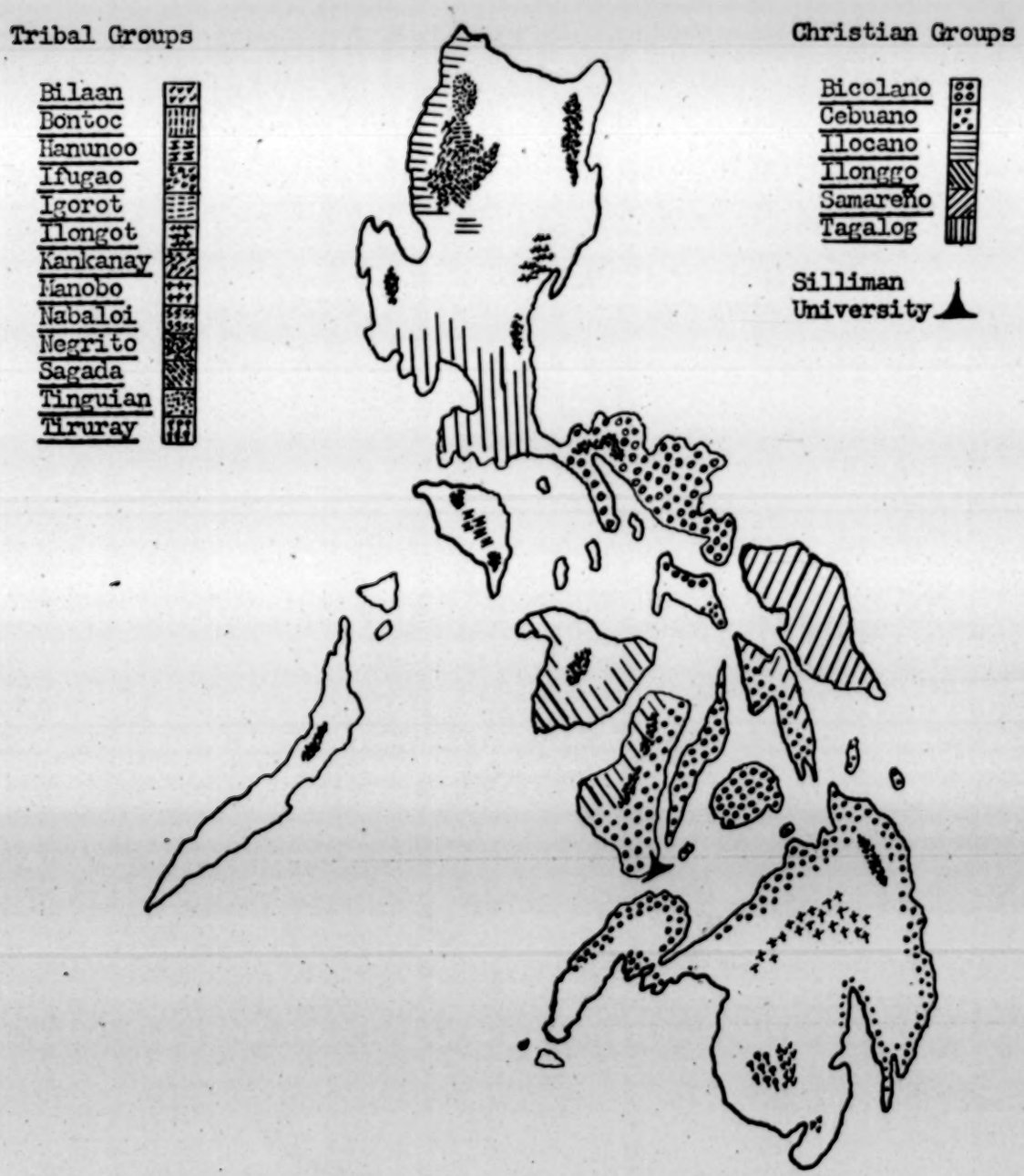
Some elements of native music also pose certain problems. For instance, tribal music has different vocal styles that are easy for individuals to perform since they are designed for solo rendition. But this fact must be taken into consideration when one is challenged to incorporate these styles for congregational singing in the Church.

A final problem lies in the leadership available. Most leaders, especially those with capabilities for developing and leading the Church's program related to native hymns, are already weighed down with responsibilities. Training for an educated and adequate leadership is a problem because of the newness of the field. Leaders must be discovered and educated for the job. Since no precedent of indigenous hymns in the Philippines has been established, the Church will have to develop its own program of study. If the proposed Institute of Cebuano hymnology can be implemented, it will provide, in time, the kind of leadership needed in the areas within the scope of this study, and may eventually encompass all other language-groups.

In spite of the problems cited, native hymns are on their way. Through the inspiration of God, the object of praise and adoration through indigenous hymns, many more hymns may be developed, hymns that will foster a deeper, broader, and higher vision of God and of Christian discipleship.

APPENDIX I

A Map of the Philippines Showing Where the Ethnic Groups Are Found and the Location of Silliman University



APPENDIX II

Sources of Tribal Music

These sources include tribal songs, accounts, studies, notes, and comments on tribal life and music. Songs found in Norberto Romualdez and others, The Philippine Progressive Music Series, Advanced Course, ©1950, and Primary Grades, ©1940, have not been included in the examination of tribal music. Since the songs in these books are intended for school use, the music has probably been arranged for that purpose and may not show its original form. However, some of the tunes have been utilized for Church hymns which will be pointed out in Chapter IV.

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APPENDIX II — Continued

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APPENDIX III

Some Notes on the Manobo Epic Ulahingan

This writer has been doing research on the Manobo epic Ulahingan. She is very much impressed with the versatility of the singers as they weave into poetic lines and stanzas ideas, and descriptions of events, personalities and objects in the process of chanting them to traditional tunes. The singers have retained in memory traditional phrases and even lines, but it takes a real poet to be able to arrange them appropriately for a particular thought in the process of singing. One singer, considered the best today, claims that he can chant more than a thousand episodes, a figure arrived at by actual listing of episode titles during a conference with him. The length of episodes differ from story to story, and from singer to singer. The bards chant at night. They take time out to rest; during which period the singer chews betelnut to gain strength to continue the singing. Some singers, while chanting, chew betelnut. They manage to spit the saliva out into a container in the process of singing.

Another singer took more than one hour to chant just the pamahra or prayer which comes at the beginning of any episode. Some singers are not capable of rendering the pamahra at such length. The traditional order is first to invoke the guidance of the Most High while chanting, followed by a plea to the spirit not to disturb the activity, and last, an apology to the hearers for mistakes that might be made while singing. In the pamahra which took more than one hour to chant, the invocation to the Most High was omitted, yet the entire prayer is still a long one.

Something must be said about the poetic structure. The Manobos call the style two-by-two or pair-by-pair. A pair is composed of two units, each unit comprising, as far as our present knowledge goes, from one to five lines each. The idea of the first unit is repeated in the second, using different words. Where a unit is made up of more than one line, each succeeding line continues the idea of the preceding one. Refer to Elena G. Maquiso, The Prologue to the Ulahingan, a Manobo Epic, Dumaguete City, 1965, typewritten material, pp. vi.-vii.

For a discussion about some Filipino epics, refer to Ben Alcantara, "The Great Epics of the Filipino People," Silangan, vol. VIII, no. 3, January, 1963, pp. 4-9; Ernesto Franco, "Filipino Folklore: An Enduring Legacy," The Sunday Times Magazine, May 26, 1963, pp. 14-16; one version of the "Hudhud hi Aliguyon" by Hinayap Bantayan has been rendered into English by Amador T. Daguio, "The Harvest Song of Aliguyon," The Sunday Times Magazine, February 24, 1963, pp. 10-15.

APPENDIX IV

Some Situations Where Native Hymns Have Been Taught, Indicating Their "Contagious Dimensions"

Bishop Proculo Rodriguez in his opening talk during the 1965 meeting of the Northern Mindanao District Conference in Oroquieta, Misamis Occidental, said something like this, after hearing the choir sing native hymns, "I have waited for twenty years for this night to hear our own hymns ... ."

A later situation took place in April, 1963, during the meeting of the Bohol Conference in Dagohoy, Bohol. Two choirs participated in the opening service. They were the choirs of the capital church of Tagbilaran, and that of Cambangay, a small town. The Tagbilaran choir sang an English anthem, while the Cambangay choir sang the Cebuano hymns. In addition to the natural appeal of the native hymns, the choir sang them so well that the congregation was very enthusiastic over them and realized how much they liked the hymns. The Tagbilaran choir which had sung some of these hymns reluctantly before this time, in fact, was quite embarrassed by having to sing them, was now so drawn to them that the members eagerly anticipated singing them in their church, according to Minda Puracan, the director, in conversation with her, April 26, 1936.

In the Cotabato Conference in Tonggol, Pagalungan, Cotabato, May, 1965, the people carried the same enthusiasm beyond the singing session, and continued singing these hymns outside the church. There was clamor for copies of the songbook where these hymns are found.

Many individuals attest to the veracity of the statement, "We have not been exposed to hymns like these before, but they are learned quickly because of the kinship we feel with them. Words and tunes are closely related to our own lives." Some of these individuals, in conversation with them, are: Merced Yanez, May, 1955, Oroquieta, Misamis Occidental; Maxima Cenas, August 30, 1957, Tangub, Misamis Occidental; Rev. Eugenio Najaro, April 24, 1963, Dagohoy, Bohol; Rev. Donato Galia, April 25, 1963, Dagohoy, Bohol; Simona Bravo, February 24, 1965, Midsayap, Cotabato.

APPENDIX V

A Service of Worship for Adults and Young People[1]
(Hymns are found in Awitan Ta ang Dios)

PREPARATION		
Organ and guitar prelude	Tune Magdalena	No. 57
Choir:	Maghilum ang Tanan	No. 1
Sounding of gong (softly)		
CALL TO WORSHIP		
Leader		
Congregation:	Ang Dios Espiritu	No. 3
GREETING AND INVOCATION		
Leader-Congregation:	Ang Dios Maga-uban Kaninyo	No. 5
Prayer		
Congregational response:	Balaan, Balaan, Balaan	No. 19
HYMN OF PRAISE AND ADORATION	Pagadaygon Ka Kanamo	No. 43
CONFESSION		
Unison prayer by all		
Choir response:	Ginoo Kaloy-i Kami	No. 22
SCRIPTURE READING		
Old Testament Lesson		
Choir response:	Tudloi Ako O Dios	No. 14
New Testament Lesson		
Congregational response:	O Dios ang mga Pulong Mo	No. 15
HYMN OF TRUST	Ang Dios Among Dalangpanan	No. 54
MESSAGE		
INTERCESSORY PRAYER		
Call to prayer: Leader and choir		
	O Ginoo Bukha ang Among mga Ngabil	No. 4
Prayer		
Congregational response:	O Dios Patalinghugan Mo	No. 7

1. This type of worship service has been conducted in the Chapel of the Evangel, College of Theology, Silliman University; the churches in Tanjay and Sibulan, Negros Oriental.

APPENDIX V--Continued

OFFERTORY		
Call to offering		
Offertory: Organ and guitar, Tune Dungga		No. 10
Congregational offering prayer: Panalangini ang Among Halad		No. 17
HYMN OF DEDICATION	Ang Buluhaton sa Imong Ginharian	No. 55
BENEDICTION		
Leader		
Choir response:	O Amahan Mahigugmaon	No. 41
Silence		
Sounding of gong (softly)		
POSTLUDE, Organ and guitar:	Tune, Tuguti	No. 40

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